

The ART DIGEST

Combined with THE ARGUS of San Francisco

THE NEWS-MAGAZINE OF ART

*A Compendium
of the Art News
and Opinion of
the World*



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The Museums Respond

THE ART DIGEST rejoices with the Antique and Decorative Arts League at the response of American museums to its plea that these institutions "buy American," that they restrict as much as possible their purchases to two sources—the productions of American artists and the fine examples of foreign and ancient art that are now in the hands of American dealers. The American artist has invested his life in his product, and the American art dealers have invested millions of dollars in objects which they have obtained in competition with the rest of the world. These dealers are now faced with a stagnant market, and they say: "This must in the final analysis react unfavorably upon the museum for the reason that the great public interest in the last five years, resulting in gifts to museums of art objects and funds of over \$400,000,000, will be materially affected."

Many responses in a co-operative vein have been received by the dealers, excerpts from some of which follow:

William Sloane Coffin, president of the Metropolitan Museum of Art: "I have your letter and have every sympathy with the members. . . . If funds are available we shall try to do our best for the local dealers."

H. E. Winlock, director of the Metropolitan Museum of Art: "You may rest assured that this museum has sincere sympathy with the art dealers in the present crisis."

Robert B. Harshe, director, The Art Institute of Chicago: "It is unquestionably true that museums of this country, faced with our present economic crisis, desire to make all possible purchases from American dealers."

Wallace S. Baldinger, director, Washburn College, Topeka, Kansas: "It is my belief that some measure of closer co-operation between the various elements involved would tend to alleviate the matter."

Harold Woodbury Parsons, art adviser to the William Rockhill Nelson Trust of Kansas City: "The appeal which is being made at this time by the Antique and Decorative Arts League, on behalf of the American art dealers, for increased museum patronage and a wider

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public recognition, is a splendid effort in the campaign for general business reconstruction which is going forward in all branches of our national life. The art market of New York offers opportunities, both as regards quality and prices, unequalled in the art market of any European city. The revaluation of stocks of art objects, and a general and drastic scaling down of prices have placed an incomparable selection of material of all kinds at the disposal of the museums and private collections of this country."

THE ART DIGEST endorses with all the force at its command the following two paragraphs from a statement just put out by the Antique and Decorative Arts League:

"The museums of the country affect the cultural trend of the people. When they do not add to their collections, the public interest wanes. Our museums have at their disposal at the present time upwards of \$50,000,000 for the sole purpose of art purchases. They have the opportunity of buying now at prices never before obtainable, that would not only place money in circulation but would also assist in enabling the American art dealer to liquidate his foreign obligations. Thus art development in America would be accelerated and, last but not least, the American art dealer be saved from possible extinction."

"The American art dealer necessarily must look for support from the museum. The dealer has always been a consistent constituent of the American museum and we cannot lose sight of the fact that the existence of the American museum is due largely to the activity of the American dealer. He has instilled in collectors the civic spirit of forming collections for the purpose of presenting them to museums with

adequate funds to enrich them. The American art dealer asks only for fair competition."

Is It Possible?

Just before THE ART DIGEST went to press with this issue, a sensational piece of news bobbed up in the newspapers with big headlines. "Radio City Banishes Two States of Nudes," proclaimed the New York Times. The first bank of the head said: "'Eve' and 'Dancing Figure' Exit Discreetly from Music Hall After Inspection by Roxy." The cross-line said: "Viewed as Jarring Note." And the last bank of the head: "Quiet Dignity of RKO Decorative Scheme Restored as Art Works Are Doomed to the Storehouse." The "Eve" is the large figure by Gwen Lux, cast in aluminum, which was reproduced in the 15th October number of THE ART DIGEST. It is distinctly modernistic. The "Dancing Figure" is a most beautiful work by William Zorach, pure as a dewdrop in conception, distinctly classical in execution. THE ART DIGEST will reproduce it in the 1st January number.

These two sculptures were part of the interior decorations carried out under the direction of Donald Deskey, and were approved by the architects of Rockefeller Center.

This outburst of puritanism at Rockefeller Center raises the question of who really owns and controls that stupendous investment. The public thought it knew, but now the suspicion arises that in reality it is the United States Government which owns it and that it is being managed by customs officials, those alert and doughty guardians of the nation's morals. For this incident "ties up" inevitably with another that transpired only a week previously.

The other incident was the banning of two

woodcuts which were sent to this country by the Society of British Engravers for exhibition in a collection that is being circulated by the National Alliance of Art and Industry, whose director is Alon Bement. Both were by famous contemporary English artists. One was Eric Gill's "Idi Dabo Tibi"; the other Blairston Stanton's "Rebirth." They were nudes and they offended the instincts of the little prudish and prurient bureaucrats who preside over the American customs service.

Then, last Spring was that incident in Chicago, where others of the prurient prudes forbade the entry at that "port" of Whistler's etching, "Venus," and of two etchings by Zorn, and were sustained by the authorities in Washington, in spite of the fact that these three prints already are in scores of public and private collections in the United States.

The American government is a delving expert in tumblebug morality. But how could it have concealed its ownership and direction of Rockefeller Center?

Gratitude

A lot of people swear by, and a lot of people swear at, THE ART DIGEST, in its effort to be unbiased and fair in presenting "a compendium of the art news and opinion of the world."

THE ART DIGEST thanks both.

Already Had Some Training

"If somebody doesn't buy a picture pretty soon," said Mr. Lapis Lazuli, the artist, "I am going on a hunger strike."

If you like the work THE ART DIGEST is doing, find it a new subscriber.

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European Editor
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No. 6

Wistful Old Sinner



"Agrippina the Younger," Mother of Nero. A Roman Statue of the Augustan Age, Found at Pompeii.

A Roman statue of Agrippina the Younger, mother of Nero, has been acquired by the Minneapolis Institute of Arts through the Dunwoody Fund, and is now on view in the Classical Gallery. Dating from the Augustan Age, a period during which the artistic development of Rome reached its noblest expression, the statue shows Agrippina as a woman of middle years covered with realistically modelled garments, which reveal a firm mature body beneath them.

Contrary to the historical assumption that Agrippina was one of the most flagrant of all the long list of imperial Roman sinners, she appears in the statue as a very resigned and noble character, with an almost wistful if somewhat aged expression. The statue does not suggest in the least that this was the Agrippina who spent her whole life in intrigue and perfidy, poisoning her husbands and plotting her son's death, who in turn had her murdered.

The statue was found in Pompeii early in

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California Collector Acquires a Rembrandt



"Woman With an Oriental Headdress," by Rembrandt.

Rembrandt's "Portrait of a Woman With an Oriental Headdress" has been acquired by W. J. Hole, Los Angeles collector, from the Newhouse Galleries of New York. Mr. Hole recently acquired El Greco's "St. Francis" from the same galleries. The Rembrandt dates from the master's first Amsterdam period, having been painted in 1635, soon after his marriage with Saskia, when the depiction of women in allegorical or symbolic interpretations particularly fascinated him.

The Newhouse Galleries, in their announcement, made this explanation: "The import of the painting in the mind of Rembrandt may perhaps be this: the depiction of a woman imbued with the spirit of the Orient and endowed with the gift of interpreting the riddle of life from the book which she holds in her hand: a soothsayer, perhaps, combining worldly luxury and richness of costume with an aptitude for mysticism and a shrewd instinct for comprehending human character. The full fea-

tures, with indefinite, vague expression of the eyes, and the Oriental costume, give the artist at the same time the opportunity to display the art of chiaroscuro, the flashing of lighted objects in the dark,—such as the silken scarf and the gold ornament in the hair,—and to specify with the greatest skill the diversity of materials, in the depiction of the fur, the silk and linen fabrics, the turban, and the hair."

The portrait has passed through collections in four countries—Fitz-James Collection, England; Villa Cellamare, Italy; Julius Boehler, Germany; and Charles Sedelmeyer, France.

Contemporary Arts Reopens

After a prolonged summer vacation and a search for suitable new quarters, Contemporary Arts is reopening its galleries at 41 West 54th St., New York, on Dec. 19, with a retrospective exhibition of painters and sculptors first introduced by the organization.

Tallyho!

Lloyd LaPage Rollins, since his appointment to the directorships of the California Palace of the Legion of Honor and the M. H. De Young Memorial Museum in San Francisco, has made a distinguished record both as a museum director and as a showman. Under his able hand the Palace has achieved added popularity and the De Young Museum, long stigmatized as an art graveyard, has been created anew. Realizing the popular drawing power of subject exhibitions, Mr. Rollins put on a show some months ago of "the hand in art" at the De Young Memorial Museum and drew surprising response from the public and the critics. During December, at the same institution, he is following this with a "Horse Show," an exhibition of arts and crafts so vast that it fills six galleries and overflows into the corridors. Its scope may be realized from Junius Cravens' descriptive list in the *San Francisco Argonaut*:

"The collection might be said to include the short horse that is soon curried, the steed that knows its rider, the horse that you can lead to water, the kind you'd give your kingdom for, the kind you ride to Banbury Cross, the kind that starveth while the grass groweth, the gift horse, with his mouth closed, the free horse that should not be ridden to death, the horse that is lost for want of a shoe, the dark horse, and the horse of another color. There are beggars on horseback, too; perhaps even the horse with the cart before him, though we did not see him, if he is there. There are horses with carts behind them, however; hobby horses, sleigh horses, merry-go-round horses, and harness store horses, which are now almost as rare as wooden Indians. . . . The horse show is one of the most entertaining and widely appealing arts and crafts exhibitions that has been given here at any time. It is of historical as well as of contemporary interest."

The critic of the *San Francisco Chronicle* wrote: "Horses have galloped through all the ages and all the conceivable styles of art. In our automobile age they continue to exercise a great fascination upon the pictorial fancy as ever. The equine motif in the 'Horse Show' is amazingly varied. It is seen in paintings old, Victorian and modern. It is seen among prints from Dürer's period to the present. It is seen in water colors, in classic sculpture and in homely popular illustrations. . . . The 'Horse Show' is entertaining for people who like horses and their trappings. It offers many elements of interest, too, to lovers of serious artistic expression."

Wistful Old Sinner

[Continued from page 3]

the XIXth century. Murat, appointed King of Naples by Napoleon, sent it to France as a present to one of his friends, and it remained in that country until a year or so ago. "Unfortunately," said the museum's *Bulletin*, "the great Roman artists who produced works as forceful and subtle as our statue of Agrippina must remain forever anonymous."

"The art of portraiture in stone, as developed during the Augustan age, has probably never been surpassed, and the Institute's marble portrait of Agrippina is an example of it at its best. Native Roman sculpture is extremely rare, especially in an unmarred state, and it is not surprising that both Europe and this country have observed with interest the purchase of such a piece by the Minneapolis Institute of Arts. Seldom, since she gave up her not very admirable ghost, has Agrippina been the recipient of such widespread attention."

Dr. Van Dyke Dead

Prof. John Charles Van Dyke of Rutgers University, noted art authority and author, who in 1923 rocked the art world by asserting in his book, "Rembrandt and His School," that only a possible fifty of the some 800 paintings universally attributed to that master are authentic, died at St. Luke's Hospital, New York, on Dec. 5. He was 76 years old.

Dr. Van Dyke had been professor of the history of art at Rutgers since 1889, and was widely acknowledged as an expert in his field. Rutgers bestowed on him the degree of Doctor of Humane Letters in 1889 and made him a Doctor of Laws a quarter of a century later. Besides writing on art subjects and editing the autobiography of Andrew Carnegie, Dr. Van Dyke was the author of many books on travel, natural history, literature and genealogy. In all he produced about 35 volumes, but will no doubt be best remembered for his "Rembrandt and His School," because of its controversial content.

By comparisons, photographs and historical data, which he began to assemble in 1883, Dr. Van Dyke attempted to prove that only a fraction of the hundreds of accepted Rembrandts were really worthy of such a classification, and that approximately 70 pupils of Rembrandt had not received due recognition. One of his most startling assertions was that none of the paintings in the Metropolitan Museum catalogued as Rembrandts were actually from the master's hand. The late Edward Robinson, then director of the museum, issued a statement ridiculing Dr. Van Dyke's conclusions. Other derogatory comments from angered art collectors and experts on both sides of the Atlantic met the book on its appearance in the Fall of 1923. "But," said the *New York Herald Tribune*, "despite the deluge of criticism, Prof. Van Dyke's critical status remained unimpaired and his book did not detract from the value of his earlier critical works."

The *Herald Tribune* said editorially: "Dr. Van Dyke practiced the art of art criticism with an exhaustive knowledge of his subject but with never a glimmer of pedantry in his mode of conveying that knowledge to the reader. . . . Just once his valor overcame his discretion. When he published 'Rembrandt and His School,' he attempted to subtract from the master all but a scant fifty of the hundreds of paintings previously attributed to him, and this iconoclasm o'erleapt itself. Neither this volume nor its successor on the drawings and etchings won the acceptance of the cognoscenti. The doubts which he had begun to entertain as far back as 1883 had been deepened as the years had gone on, and he supported them with a wealth of comparison and analysis, yet it was plain that he had ridden a hobby too far. But a writer like Van Dyke may indulge a hobby without imperiling the status of the bulk of his work. In that there is to be found much valuable criticism, delightfully tintured by that disregard for convention to which allusion has been made, and the quality which is only to be achieved by a lover of beauty.

"He apprehended beauty not only in pictures but in nature. He wrote books about the sea, about the desert, about mountains. He was a tireless traveler and he had a gift for making the transcript of his impressions fresh, readable and sympathetic. But it is as an art critic, as an interpreter of American, French, Flemish and, indeed, all the European painters, that he will be chiefly remembered. He had a touch in dealing with them, exact, straightforward and illuminating, which made him an inspiring contributor to the culture of his time."

A "Bi-School" Jury

In answer to strong popular demand, the Art Institute of Chicago has appointed two separate and distinct juries to select paintings for the forthcoming exhibition by Artists of Chicago and Vicinity, which will be held at the Institute from Jan. 12 to March 5. The entry cards carry a square in which the submitting artist must note which jury he wants to pass upon his pictures. Jury I is composed of painters with modernistic affiliations—Francis Chapin, Louis Ritman and Flora Schofield. Jury II contains members of the conservative school—Edgar S. Cameron, Rudolph Ingerle and Pauline Palmer. No work will be accepted unless the artist fills in the square.

In the early years of these exhibitions the juries were composed of as many as 21 members, selected by ballot of the artists themselves. Because such a large number was unwieldy, this method was abandoned. Of late it was thought that if a jury was composed of approximately five to seven directors of out-of-town museums, a selection of works would be made embracing a representative cross-section of American art. Strong complaint, however, has been made that such juries have been found leaning too much toward the modern wing.

While it is recognized that it is impossible to satisfy everybody, the elusive ideal jury system is constantly being sought. The results of Chicago's bi-school system and of Detroit's experiment, in which the Annual Exhibition of Michigan Artists will be conducted without any jury, will be awaited with interest.

London Likes Peter Arno

"Works" by Peter Arno are on view at the Leicester Galleries in London. Calling them "televisions of New York life," a writer in the *Morning Post* compared them with caricatures in *Punch*, saying:

"Arno's drawings in taste, wit and style are the antithesis of those that appear in *Punch*. Our draughtsmen in the main draw from models, not from life, whereas Mr. Arno with television penetration visualizes his types while they are unconscious of his existence, and presents them with a cinematic spontaneity and forceful pen and brush that causes us in their presence to believe in their actuality. . . . Arno's is a draughtsmanship which cannot be taught in schools. On the whole, his dramatis personae are varied with an extraordinary sense of character, a variety secured by constant and intimate study of nature which, as Mr. Arno knows, is the greatest of all caricaturists."

"Vanishing India"

Hubert Stowitts, California artist, whose paintings of the disappearing craftsmen and types of India were recently exhibited at the Imperial Institute in London, has returned to America. The collection, which comprises 150 life-size paintings done from life in India and covers a half mile of wall space, will be sent on an educational tour of American museums and art galleries by the American Federation of Arts. The Indian government may install the collection in the new British Empire Building at Rockefeller Center.

Mr. Stowitts explains that his art mission is to "picture the vanishing civilization of the Orient, to capture it in lasting form and color before it is too late." The foreword to the catalogue of his London exhibition, which was opened by Ambassador Mellon, was written by Sir William Rothenstein, principal of the Royal College of Art.

Benton Depicts America Aggressively for the Whitney Museum



"Arts of the West—Getting the Wild Ones (Broncho Busting), Poker, Shooting, Horse-Shoe Pitching, 'Swing 'em Round and Come Down the Middle' (Home Town Orchestra)," Mural by Thomas H. Benton.

Thomas Benton, regarded by many critics as the outstanding American mural painter, has just completed his decorations for the new reference room of the Whitney Museum. These murals, eight in number, take for their subject an allegory of "The Arts of Life in America," in which the artist continues to develop the theme he introduced so ably in his murals for the New School for Social Research, a vivid pictorial social history of the United States showing the changes brought about by mechanization. A descendant of Thomas Hart Benton, statesman of the early XIXth century who fought Andrew Jackson, the artist, by his travels through the width and breadth of the country, has well fitted himself for his task. Benton has taken his material from first hand experience.

In "The Arts of Life in America," Benton has depicted a variety of activities which at first seem to strain his group title. But he felt that a title was just a convenient tag, and did not permit its choice to interfere with recording elements which he thought specially characteristic of America. The "Arts of Life," Benton states in the catalogue, "are the popular arts and are generally undisciplined. They run into pure unreflective play. People indulge in personal display; they drink, sing, dance, pitch horse-shoes, get religion and even set up opinions as the spirit moves them." So those who look for the familiar renditions of the artist, the poet and the musician will be disappointed, for Benton has disregarded these more professional "arts" for those which are more directly associated with the general life of the majority of Americans. These arts are "uncritical and generally deficient in technical means," the artist points out, "but they are arts just the same. They fit the definition of art as 'objectification of emotion' quite as well as more cultivated forms."

There are four wall panels, varying from 9 to 22 feet in width and 8 feet in height, and

four smaller panels for the ceiling. Benton, who began his commission last Spring, laid on every brush stroke himself. The paintings are done on specially gesso-prepared canvas. The technique is similar to fresco painting in that the paint is applied to a dry surface with an egg-binding vehicle. Benton feels certain that his murals will remain essentially unchanged in appearance for centuries to come and even his finished surface will remain intact for a hundred years, a vivid record of American life in his time.

The titles Benton gave his murals afford a picturesque review of their subject matter. Aside from the "Arts of the West," reproduced herewith, the titles are: "Indian Arts—Dancing, Chasing the Great Spirit," Basket Weaving, Preparation of Skins, Hunting." "Arts of the City—Lipstick, The Comic Strips, Jazz and the Dance, Love and War, Prohibition-Booze-Politics-Business, 'Shake 'em Baby,' Love and Gin, Beauty and the Prize, None Shall Go Hungry." "Arts of the South—Salvation and Ecstasy, Negro Singing, Craps, Feeding the Baby, Mule Driving, Going to Church." The four ceiling panels are: "Strike, Parade, Speed;" "Ballyhoo," and "Folk and Popular Songs" (two).

Some of the critics who condemn artists like Mary Cassatt for being too "sweet," found fault with Benton for going to the other extreme. Henry McBride of the *New York Sun* wrote: "There isn't a single reference to the rewards of virtue or the charm of ordered living. There is no order whatever in Mr. Benton's America. It is all discord, temporary excitement, roughness, and vulgarity.... There you have the weak spot in Mr. Benton's philosophy. There is no denying the fact that vulgarity is a part of the life and even has a necessary place in life, but it is by no means the whole of life.... In spite of all this the choice of Thomas Benton to do the murals for

the library is the wisest thing Mrs. Whitney has done since she has been running a public museum. Vulgar as are the subjects the artist has chosen to depict, and caricaturish as is his manner of depicting them, there will not be lacking those to whom both subject and manner will be acceptable in a way that a Franz Hals subject and manner never could be. The times, in other words, have changed."

Edward Alden Jewell of the *New York Times* had this to say: "Essentially, these murals are similar in style, as well as in theme, to those at the New School for Social Research. They are quite as effectively done, too—or rather, in some respects they are superior to the other murals. Mr. Benton's striking technique—worked out in tempera on a gesso base—has mellowed, and pictorial values are more cogently expressed. The room possesses an instantly felt unity. Embellishment, without ever losing its dynamic bigness and boldness of concept and treatment, has been subtly scaled to harmonize with the room's dimensions. The effect of the whole is somehow akin, as it should be, to chamber music—but to chamber music that is orchestral in warmth and breadth of movement."

Frederick Boston Memorial Show

A memorial exhibition of paintings and monotypes by Frederick Boston at the Grant Studios from Dec. 20 to Jan. 2 will be thoroughly representative of his work, because of the efforts of his sister, Mrs. Dickie and his brother, Joseph Boston. Concurrently an exhibition will be held by the Brooklyn Water Color Club.

Misery Finds Company

"I feel much better," said Mr. Lapis Lazuli, the noted artist, "after a talk I had with the publisher of an art magazine. He said he had to borrow money to pay the postage on the bills he sent out to his customers."

Vitriol for Murals

Vitriol is poured upon the American artist and also upon Rockefeller Center by Thomas Craven in an article entitled "Politics and the Painting Business" in the December number of *The American Mercury*. The magazine sent reprints to the press, but evidently editors have thought the article too intemperate or its language too shocking for their readers. *THE ART DIGEST*, however, has no choice in the matter if it is to present to its readers an honest "compendium of the news and opinion of art," and it herewith utilizes the privilege extended by *The American Mercury* to quote from it up to half the length of the original article.

"From time to time," writes Craven, "it has been my unpleasant duty to review the general degradation of American painting, and to call the attention of the American artist to the aimlessness and triviality of his performances. Grovelling in the emasculated tradition of the French modernists, our painters, as a whole, have been content to contrive their little patterns—to send forth still-life distortions and mutilated figures into which the critics have pumped all sorts of illusory values. . . .

"This habit of picture-making is a form of compensation common to failures and social outcasts, a psychological activity identical, in more exalted spheres, with the affectations of the classical counterparts of the artist—the whore and the bum. They are not bad fellows, these painters: taken one with another, they are sincere, disposed to be friendly, and eager to do something worth while, but psychic inbreeding has dulled their wits. If they are not wholly stupid they are poorly conditioned; victims of a Bohemian corruption that consents to no development and no maturity. Discarded by the world, they have no point of view, no scholarship of any kind, very little practical sense, and no knowledge of the life with which, one would suppose from precedent, they should naturally deal. Their sad predicament may be largely attributed to social isolation, to their inability to participate in any department of modern life. No one asks, or expects, anything of them; no one gives a hang whether they live or die. They are unhappy wretches—pitiable, proud, defeated, and for the most part, useless.

"But during the last two years there has been a hopeful agitation in American art: I refer to the enormously increasing interest in mural decoration. . . . Let us first consider the demands imposed on the artist by those professing to grant him, at last, an opportunity to figure in the modern social structure. Setting aside the two most conspicuous examples of monumental profanation commissioned before the revival—the enlargements of coated-paper magazine illustrations with which Dean Cornwell is swiftly and inexorably ruining the interior of one of the few tolerable buildings in Los Angeles, and Eugene Savage's mixture of *Prix de Rome* competence and perfume advertising in the Elks' Memorial Hall in Chicago—we may proceed at once to Rockefeller Center, the new citadel of the American mural industry.

"When it was noised abroad that Rockefeller Center—the capitalist's nightmare, and, it may well be, the last gigantic architectural blemish on the American city—would invite the embellishing talents of painters, they were roused to a pitch of excitement comparable only to the furore created by the old Armory Circus in 1913. Who would get the jobs, and how? And what would be required of them? The jobs, it has transpired, were awarded in closed competition and by political intrigue, and thus

far, with one exception, they have fallen into the hands of academic numbskulls.

"The artist was not asked simply to be an artist, that is to say, to deal with contemporary realities and experiences; he was asked to assume the scholastic dress of the philosopher, the prophet, the allegorist, and the archaeologist. He was invited, indeed compelled, to paint propaganda for a waning phase of capitalistic idealism. To guide him, and to inflame his torpid imagination he was furnished with a handbook of spiritual specifications. This work, a masterpiece of silliness, was prepared, I am informed, by a California professor, one Dr. Alexander. It is called 'New Frontiers'; it was apparently inspired, in so far as it exceeds verbal suggestion, by the wall-paper murals of Puvis de Chavannes; and it reads like the adolescent dreams of a college boy."

Craven here quotes from Dr. Alexander's treatise, and tells of "recipes for such concepts as 'Intelligence awakening the public', 'Science lifting age-old burdens from the shoulders of men', 'A voice speaking from the clouds', representing 'a definite tie-up between light and television, between sound and radio'; and the symbols of Understanding and Peace, and the Parliament of Nations.

"It is obvious that no painter in his right mind, no one with the faintest knowledge of the nature of his business, could manage these barren allegories and pseudo-classical concepts of the grand and the heroic. A few decent artists—and we have a few in America—cursed the whole project; others, crying impotently, returned to their bananas and minor abstractions. But to the academicians it was the real thing—it was meat and drink. And to the trained seals of the Academy went the awards.

"Ezra Winter was honored with the largest single piece of decoration in Rockefeller Center, a panel, 60 by 40 feet, for the lobby of the International Music Hall. Mr. Winter, effective before the camera, with his half-naked assistants and his huge studio, an indoor tennis court, finished his trifle with the celerity of a scene-painter working against a deadline. Deviating from Dr. Alexander's prescriptions, but holding fast to the spirit of uplifting morality, he unfolded, to the best of his ability, the old Indian legend of man seeking in vain the fountain of youth, attended by a procession of vanities and ambitions. As allegory, the panel is a silly fairy tale; as painting, it is perhaps as imaginative as the colored cut-out of the drug-store window, but less specific in meaning.

"Barry Faulkner, a nurseling of the Academy of Rome, accepted the platitudes literally, and fabricated a mosaic panel in glass, 79 feet long and 14 feet high. His theme, *Intelligence Awakening Mankind*, is expressed in strange figures adrift in the stratosphere like celestial flying-fish, and said to be symbols of Thought, and of Thought Transmissions—the radio, needless to say—"which free mankind from ignorance, cruelty, poverty and fear." I am familiar with most of the horrors committed in America in the name of wall decorations, but for complete ignorance of design and absence of clear intelligence, and as a final demonstration of the absurd notion that modern concepts should be embodied in figures borrowed from Italian art, Mr. Faulkner's mural deserves to be remembered by posterity.

"Boardman Robinson, victorious in a restricted competition, applied his unquestionable talents to allegorical dry-rot: a rustic couple, emblems of the land and the simple life, triumphing over the machine and industrialism. My suspicion is that Robinson . . . conceived and executed his canvas with his tongue in his beard—in a gibing mood to bur-

lesque the crimes of his more gullible brethren.

"These exhibits indicate what is in store for us when the Rockefeller chamber of horrors is open to the public. They also indicate what happens in art when politicians and their architects put their heads together, after the official French custom, and bribe the artist to glorify the *status quo*."

Craven then turns to the mural exhibition organized last season by the Museum of Modern Art, which he calls "the high-toned asylum of French art and culture in America," and which invited mural studies from about 60 American painters and a dozen photographers, who interpreted modern life, he says, after "exactly one month" of preparation.

"It was plain," says Craven, "that a few of them were not strangers to the woes of contemporary America, but not one showed the slightest understanding of mural problems or the relation of art to the social background. Those who labored earnestly to illuminate the economic crisis proclaimed their message in crazy industrial fantasies, mechanistic symbols as fatuous as the celestial dummies of Barry Faulkner, and newspaper cartoons magnified to unseemly dimensions. . . .

"Such, in brief, is the present condition of our aesthetic revival. The promise of two years ago has been fulfilled in characteristic American style. . . . Does the situation offer any hope?"

Craven points to one "formidable American," Thomas Benton, who has just completed for the Whitney Museum a set of murals, "The Arts of Life in America." He says that Benton "knows his politics, his America, and his technical history of art," and that the Whitney murals "will stand out as a brutally realistic organization of American life, the most powerful, the most engaging summary of the freakish pranks and manias of our civilization that has yet appeared in mural dress."

Other signs, Craven says, warn him that "all is not lost. The throng of young would-be muralists hoodwinked by the Museum of Modern Art have voiced the sharpest dissatisfaction with themselves; have discovered that they know practically nothing of the technique of correlating, in paints, factors which compass intelligible meanings. The sorry fiasco at the museum has forced them, at least in small measure, to the realization of their social position. . . . They are beginning to see themselves as part of the movement of life, and are reaching out in an honest effort to make that part significant. . . .

"The painter must cease to esteem himself as only a delicately attuned receptive instrument; he must set himself up as the professional practitioner which, in the good days of the fine arts, he was. He must know things, draw and mold them according to that knowledge, relate them with logic and good sense, and abandon the habit of disguising his deficiencies in a meaningless babble of words."

Craven ends his article by saying: "What will happen to the aesthetic revival remains to be seen. There is no hope in Rockefeller Center, nor in the museums, most of which are directed by soft little fellows from the Fogg factory who use pictures to titillate mischievous erotic appetites. The future of mural painting would seem to rest with the architects and their employers. If these suspicious gentlemen would risk the talents of several of our independent artists, the present interest in mural decoration might be consolidated, and conceivably lead to social results of the highest importance. A few good murals in America would do more to raise painting to a dignified and useful art than all the easel pictures in the world."

Gari Melchers, Honored by Two Continents, Dies at Age of 72

Gari Melchers is dead at the age of 72. The career of this famous American painter, whose brush had won for him innumerable honors both in his native land and in Europe, came to an end on Nov. 30 when he succumbed to heart disease at his home in Fredericksburg, Va.

Melchers is best known for his depictions of Biblical scenes, pictures of Dutch peasants and his many versions of his favorite theme, "Mother and Child." He considered this latter theme the most beautiful in the world. "Birds and jewels and flowers rejoice the eye," he once said. "Faces linger in the mind like music. But a mother with a baby in her arms is lovelier than all else . . . that is the most beautiful thing in life." Like Whistler, said the New York *Herald Tribune*, "Melchers won fame as a painter in Europe before America came to know his genius. His works were hanging in the leading galleries of Europe before New York heard more than a casual mention of his name, and he won the gold medal at the Paris Salon twenty years before the National Academy of Design made him a member." This was due, no doubt, to the fact that Melchers, although he never like Whistler, became an expatriate, obtained his art training and spent the early part of his career in Europe.

Born in Detroit, Melchers inherited his artistic gifts from his father, Julius Theodore Melchers, a sculptor who came to America from Westphalia, Germany. In 1877 he went to the Academy of Fine Arts at Düsseldorf, where he remained for three years. Later he became a pupil of Boulanger and Lefèvre at the Ecole des Beaux Arts, in Paris. In quick succession Melchers was awarded medals of honor at Berlin, Antwerp, Amsterdam, Munich, Dresden and Vienna. In 1886, before he was thirty, he had won the medal of honor at the Paris Salon. Later, France made him a Chevalier of the Legion of Honor, and bought "Maturity" for the Luxembourg. With all these honors in foreign countries, the artist returned to America in 1914 to receive equal admiration from his countrymen as one of the nation's outstanding painters.

Melchers painted slowly, producing decorative flower subjects, nudes, landscapes, portraits and religious pictures, which, to quote the words of Royal Cortissoz, are "well done, technically, fine in craftsmanship and in treatment of form, and invigoratingly alive." Illustrative of the pains Melchers took with his portraits is the story of how President Theodore Roosevelt sat for him from one to four hours a day every day for two weeks. Even affairs of state could not change the artist's system of work.

The New York *Herald Tribune* paid an editorial tribute to him as a "true artist." "Melchers was a born artist," it said, "and he exercised his remarkable powers with gusto and authority from the beginning to the end of a long career. He left us literally full of years and honors . . . won through devotion to the highest ideals of his profession. In his young manhood, when he was painting pictures of peasant life in Holland, he inscribed over his studio door the Dutch words 'Waar en Klaar,' they mean 'True and Clear,' and these were the virtues which Gari Melchers steadily sought and found."

Edward Alden Jewell wrote this appreciation in the New York *Times*: "Gari Melchers, dying at the age of 72, passes on as one of the grand old men of contemporary American art. His vigor as an artist remained, to the end, remarkable. There is a large canvas in



"Indian Summer." Gari Melchers' Last Exhibition Picture, at the Corcoran Biennial.

the current biennial exhibition at the Whitney Museum of American Art called 'Virginia Beach'—a nude figure stretched at ease upon the sands. You would expect to find that it represented an artist in his prime of life, so resilient is the drawing, so sparkling and boldly placed are the decorative colors. Gari Melchers painted this picture in 1931, permitting to enter it no token that the race was nearly finished, that within a twelvemonth the aging hand would never again reach out eagerly for brushes and palette.

"Although classifiable as an academician, Gari Melchers was too alert and adventurous to stand altogether at odds with what we loosely term 'modern art.' In no sense actually a modernist, he yet argued in paint a sympathetic appreciation of the fact that living art can never afford to shut the door upon fresh search and significant discovery.

"That he was included, as one of the very few older painters, in the present exhibition at the Whitney Museum, may suffice to demonstrate that Gari Melchers was not an artist who could be held sedulously within the bounds of the academy.

"And yet he was an academician, a prophet richly honored by the old school. The years of his life as an artist, as one glances back across them, are seen glittering with medals and honors. He became an A. N. A. in 1904 and an N. A. two years later. His work hangs in most of our principal museums, work now of one period, now of another—for though

consistent in his development, Gari Melchers has not throughout his long career remained faithful to a style that, once fully worked out, might by many an artist be retained thenceforth as a matter of routine.

"Gari Melchers was a virile sort of academician. One always felt that here it was a case of the artist's keeping the upper hand, whatever of limitation the chosen 'school' might inevitably connote. This must be acknowledged a phenomenon not altogether usual in the academic realm."

A large and comprehensive collection of Melchers' art, numbering almost fifty, is on exhibition at the American Academy of Arts and Letters, New York, until next Spring. This exhibition was hung shortly before his death in honor of his fifty years of achievement in painting.

A Sterne for San Diego

Mrs. Blanche S. Armstrong of Evanston, Ill., and La Jolla, Cal., has purchased Maurice Sterne's painting, "Bali Drama" for presentation to the Fine Arts Gallery of San Diego. The picture was shown in San Diego last Spring in the exhibition of Eastern States Contemporary Painting, which was organized by Reginald Poland, director of the gallery, and which is now on a year's tour of the Western Museums Circuit. The work is a rhythmic figure arrangement and the colors have rare singing quality.

Eighteen Museums Now Own Singer's Work



"In Winter's Grip," by William H. Singer, Jr., N. A.

"In Winter's Grip," by William H. Singer, Jr., N. A., typical of the Norwegian landscapes of this American painter, has just been acquired by the Museum of Fine Arts of Brussels.

This painting is the eighteenth work by Mr. Singer to be placed in American and European museums. Public galleries in the United States possessing examples include the Metropolitan Museum in New York, the Brooklyn Museum and Carnegie Institute in Pittsburgh, and in

Europe the Luxembourg in Paris, the Royal Museum in Antwerp and the Pinakothek in Amsterdam.

Mr. Singer recently held an exhibition in Brussels, which was formally opened on Oct. 22 by Mr. Hugh Gibson, the American ambassador, when the guests included many prominent officials, among them the director of the Royal Museum. Queen Elizabeth visited the exhibition on the closing day and was much interested.

The Beaux-Arts Ball

Working in co-operation with the Architects Emergency Relief Committee, the executive committee of the annual Beaux-Arts Ball is busy creating that event, to be held at the Waldorf Astoria on Jan. 20. A large portion of the proceeds will go toward the relief of needy architects and draftsmen. The theme will be "A World Cruise," and will adhere in decorations and pageantry to such scenes and episodes as might be encountered on a world-touring liner.

The first prize of \$100 for the cover design of the ball program has been awarded to Boris R. Leven of the University of Southern California. More than 150 drawings were submitted by students in ateliers and schools of architecture throughout the country.

The Vase in the Lusitania

The wreck of the Lusitania has been located and an effort will be made to salvage it. Among the works of art in her hold many will undoubtedly have perished, but there is a Chinese hawthorne vase there which, if brought up, may revive a controversy. It belonged to Edgar Gorer, who perished, and who had sued Sir Joseph Duveen for \$100,000 for casting doubt on its authenticity.

An 80-Minute Portrait

A demonstration of speed in portraiture was given by Wayman Adams at the New School of Social Research in New York, with Dr. Walter Damrosch as a model. The admission fees, \$300, went to the Artists Fund and the Artists Fellowship.

Some of the 200 spectators produced opera lorgnettes. One woman had a pair of field glasses, which she kept swinging back and forth, from painter to sitter. Dr. Damrosch began to "sit" at 3:10 o'clock, and Mr. Adams sketched main features with rapid strokes. In 30 minutes the portrait began to take form. At 4:30 the portrait was finished. When asked what he thought of the portrait, Dr. Damrosch said: "I think I am a fine looking young fellow."

Dwight Morrow Collection

Paintings and drawings by Diego Rivera and Miguel Covarrubias are included in the exhibit of Mexican arts and crafts loaned from the private collection of the late Senator Dwight Morrow to the New Jersey State Museum at Trenton until Jan. 29. Other paintings and objects of art are loaned by Mrs. Frances Flynn Paine, Fred Leighton and Clayton L. Travers.

50,000 Visitors

The Museum of Modern Art announced on Dec. 12 that more than 50,000 people had already visited the exhibition of American Painting and Sculpture, which opened on Nov. 2. The most popular painting in the exhibition is Whistler's "Portrait of the Artist's Mother," loaned by the French Government from the Louvre. Since the opening of the exhibition the museum has had hundreds of letters and telephone calls about the picture. There is a possibility that it may remain in America for several months after the close of this exhibition. Several requests to exhibit it have been received from other museums in various parts of the country.

The exhibition, which fills three floors of the museum, will continue until Jan. 29, at which time a new "high" in attendance no doubt will have been reached. America is evidently supremely interested in the achievements of her own masters of the brush and the chisel. The exhibition, classed by many critics as the most noteworthy show the young Museum of Modern Art has yet held, contains 119 paintings and 31 pieces of sculpture, covering the last 70 years of American art, the period from 1862 to 1932.

Concurrently, until Jan. 15 the museum is holding an exhibition of "The Art of the Common Man in America," comprising a comprehensive review of American "Folk Art."

An "Orphan Annie" Prize

Harold Gray, creator of "Orphan Annie," is offering a prize of \$150, to be awarded at the coming annual Hoosier Salon for the best portrait of a child in oil. Each year the Hoosier Salon list of prizes, usually amounting to about \$5,000 and ranging from \$50 to \$500, increases. Open to all native, resident and former resident Indiana artists, the Salon will open on Jan. 28, to continue until Feb. 11 at the Marshall Field Galleries, Chicago. The closing date for entries is Jan. 19. [See "Where to Show" Calendar.]

A Hoosier born artist, graduate of Purdue University and himself a prize winner in previous years, Mr. Gray has been interested in the Hoosier Salon from its foundation, and has steadily added pictures by Indiana artists to his private collection. His comic heroine derived her name from the Orphan Annie in James Whitcomb Riley's poem. Mr. Gray has given her all the characteristics of the best type of Hoosier child.

Neptune's Breath

The International Museums Office, 2 Rue de Montpensier, Paris, is conducting an inquiry into the influence of marine climate on works of art and the precautions to be taken in transporting them overseas, says the *Museum News*.

The inquiry, which is world wide, includes wood-carvings, painted panels, frescoes, oil paintings, tempera, guazzo, water colors, pastels, metal objects, objects in stone, glass, ivory, leather, and paper, and fabrics. Information is being sought on changes effected by moisture, kind of packing used, the tightness of the packing and whether objects suffered from lack of air and light in air-tight packing or were damaged by these in non air-tight packing, use of soldered metal cases and the kind of metal used, mildew, wrinkling or cracking or disintegration in painting or varnish in oil pictures, the condition of the ship's hold, the best season for ocean transport of art objects, and the effects of a new climate on art works.

A Garber Estimate

A Pacific Coast estimate of Daniel Garber, Delaware River artist, will interest the East. When the Stendahl Galleries of Los Angeles showed a group of Garber's canvases, Arthur Millier of the *Times* wrote that the pictures were "sincere expressions of one important side of the American temperament—that side which loves nature in her more delicately beautiful aspects."

"Few painters," continued the critic, "touch this chord so surely as Garber. His friend and neighbor, Edward W. Redfield, gets a sharper tang of reality, but Garber's eye for pattern and tender tones gives him his special place. He has been much imitated but not surpassed in his vein."

"A characteristic Garber picture places the spectator where his eye wanders down, through spring or autumn fields, past old houses surrounded by bare or blossoming fruit trees, to the quiet, broad river and up the steep, forest-clad cliffs beyond. The whole is seen as a tapestry of soft color and the painter likes to make the scene visible through the twigs of foreground trees."

"Garber paints spots one would like to visit, mellow places in which every incidental white horse or red roof are like words in a lyric. Blues, pale tans, russets and pale greens are characteristic colors."

"It has been charged that he repeats his typical picture too often. It is true that his color is limited, lacks the final audacity of a master. But he is one of the most agreeable of our agreeable painters. A picture by him on one's wall would long retain its charm and never lack dignity."

Wyoming Gesture

A major factor in the growth and strength of American art today is the fact that art consciousness, understanding and appreciation is not limited to the great centers of population, but is developing in a manner every bit as virile, if on a smaller scale, in the hundreds of smaller cities and communities of the nation.

From Laramie, Wyoming, comes the latest indication of this widening of the art horizon. There the Wyoming Art Association has just been formed. The association has begun by sponsoring a touring exhibition of paintings by Wyoming artists. The show has just closed at the art galleries of the University of Wyoming, at Laramie, and the collection is now being sent on a circuit of other cities in the state. It contains works by 28 artists from all sections of the state.

The association has elected the following officers: Miss Dawn Kennedy, president; Mrs. Evelyn C. Hill, vice president; Stanley P. Hunt, of Laramie, secretary-treasurer.

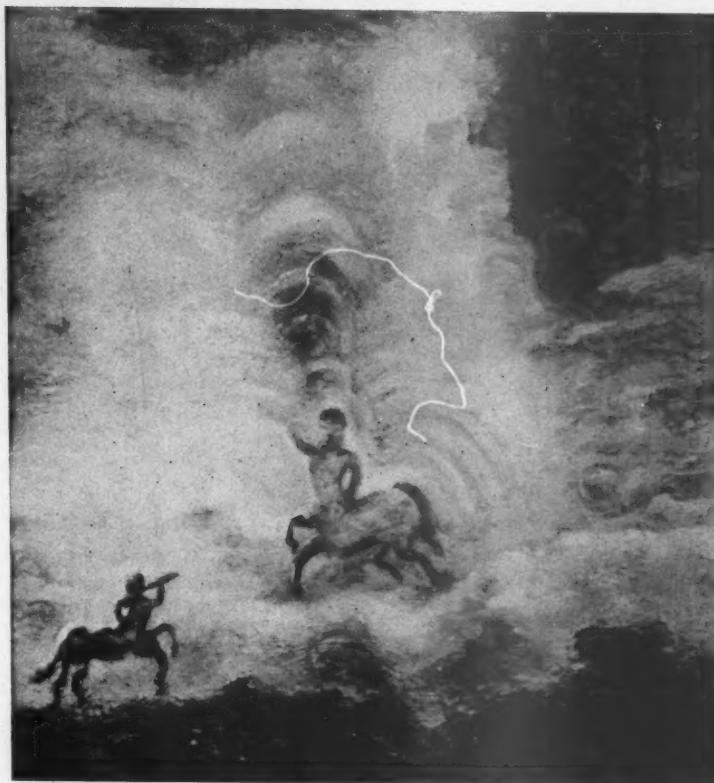
A Noguchi Exhibition

Twelve new sculptures by Isamu Noguchi, including the much discussed figure, "Miss Expanding Universe," in addition to 45 drawings in pencil, crayon and wash, as well as eight large wash drawings on rice paper scrolls, are on view at the Reinhardt Galleries until Jan. 7. The subjects for the portrait heads in sculpture include J. B. Neumann, New York art dealer; Angna Enters, dancer; and Eleanor Lambert, art publicist.

Illustrious Company

"They are celebrating Spinoza's three hundredth anniversary," said Mr. Lapis Lazuli, the artist, "and I see that all he left when he died was a bed and a small penknife."

"Les Artistes Musicalistes" Will Exhibit



"An Expression from Ravel's 'Bolero,'" by I. J. Belmont.

I. J. Belmont, whose neo-expressions of music in painting were exhibited at the Bernheim-Jeune Galleries in Paris, and who was invited to become a member of the newly formed French society of "Les Artistes Musicalistes," will exhibit three works at the group's first annual exhibition at the Galerie de la Renaissance in Paris on Dec. 20.

This organization of painters and sculptors is composed of artists whose work is consciously influenced by music. "Their program," according to the announcement, "is enthusiastically redolent of historic suggestions from the art of the past and of promise for a future more definitely commensurate with their ideal and purpose. . . . This musical art movement is the very last word in musical development,"

America to See Pechstein

Paintings by Max Pechstein, who 25 years ago with several colleagues started the modern art movement in Germany known as "Expressionism," are being shown under the auspices of the College Art Association until Dec. 31 at the Lilienfeld Galleries, New York. Following this showing the collection will be further circulated in connection with an exhibition called "Entering the Twentieth Century."

"Flowers and Still Life"

Just 26 paintings from the collection of 50 assembled by the College Art Association are on view in the exhibition of "Flowers and Still Life" at the Durand-Ruel Galleries, New York, until Dec. 24. The whole exhibition has been circulated through the various museums in the United States. Following its presentation in New York it will resume its circuit in its entirety.

ment, the *ne plus ultra* as a modern mode, not without classical precedents, in which arts and types of expression are united under the concept of music."

An expression from Ravel's "Bolero" is among the three canvases which Mr. Belmont has sent to the exhibition. "This canvas," according to one writer, "shows crescendic, concentric halos of color above a succession of centaurs symbolizing the repetitions of the theme in this composition, in which the glorious colors above depict the growing musical effects in a richly glowing manner. The whole canvas vibrates with music-like vitality and movement." The other two subjects are based on Shubert's "Unfinished Symphony" and Massenet's "Overture to Phedre."

"Rebelart," a New Magazine

Rebelart is to be the name of a new monthly magazine. It is not to be an organ for modernism, as its name might imply, but will be an offering of Rebel Arts, an organization of artists who contribute to the Socialist movement. The purpose of the paper will be to "bring to the workers and intellectuals of America the most realistic of radical discussion on the class struggle in its current and historic phases." Graphic art, essays, short stories, poems and plays are to be sent to F. H. Lowenstein, editor, 112 East 19th St., New York.

The Little Gallery Moves

Handwrought silver by Arthur J. Stone and decorative pottery by Maud M. Mason make up the first exhibition of the Little Gallery in its new quarters at 18 East 57th St., New York.

The "Back to Bouguereau" Movement Is Here



"Music of the Sea," by William A. Bouguereau (1825-1905).

"Back to Bouguereau" is the title of an exhibition of 17 paintings by the French artist at the John Levy Galleries, New York. Perhaps it is the beginning of a movement that will carry that slogan. Jean Charlot, Mexican modernist, writes in the catalogue foreword:

"Much has been said of Bouguereau's technical perfection. And indeed his craft is astonishingly sound and will appear more so as time elapses. His ideal, severely opposed to the creeds in fashion, appeal for that very reason to the younger generation of artists, tired of the too individual and often obscure language of the masters of modern art. Tired too of the strange distrust of nature as it is, that characterizes the best of our living artists. Bouguereau's splendid impersonality, his faith in description and even in story telling, appeal to them as much as does his perfect elocution. Wise and cool, Bouguereau's work may have a soothing effect and remind one that men of great talent need not behave like madmen."

The paintings range from 1855 to 1905, the year of Bouguereau's death. The example chosen here for reproduction, "Music of the

Sea," represents him at the very height of his power, in 1885.

Edward Alden Jewell wrote in the *Times*: "For a venerable old-timer, Bouguereau is still a little too new an acquaintance to be greeted in terms of familiar camaraderie. Stepping into the galleries, where his seventeen works are so persuasively displayed, is a very novel experience indeed. Probably for many of us the first reaction will concern the volume of water that has flowed under the bridges since those brave days when Bouguereau was a sensation at the Paris salons and found his work much sought after by American bar proprietors with an elegant clientèle. There used to be a famous one hanging under a canopy in the bar of the old Hoffman House in Madison Square. The John Levy Galleries made an effort to obtain this example for the present show (it would have represented an apogee), but it seems that the once famous and beloved work of art is reposing in the dim archives of some warehouse and could not be got at in time.

"Bouguereau may actually be taken up again, may reawaken in moderns something of the

Et Tu, Brute!

Those persons who have been accustomed to link ultra-extremism in art with so-called "bolshewism" in politics will feel themselves challenged by an editorial in the Dec. 7 number of *The World Tomorrow* entitled "The Cult of Unintelligibility." This periodical is regarded as distinctly more radical than either *The Nation* or *The New Republic*. It says:

"Modern art and literature has been afflicted in recent years by a growing cult of unintelligibility. The wild men of 1910, led by Picasso and Matisse, have given birth in the fields of painting and of sculpture to canvases and figures the meaning of which no man can discern. Ornstein in music and Gertrude Stein and her followers in literature have followed suit. And to those who confess that they are puzzled about the significance of all this, the devotees of obfuscation have but one implicit reply, namely, that it is just too bad that those of baser clay do not understand.

"To our mind, the causes for this efflorescence of groups which make incoherence a cardinal virtue lie in the development of modern science. The old religious certainties have diminished and many have come to believe that life is at best a bad joke and at the worst merely 'sound and fury, signifying nothing.' The very complications of modern science have saved the intellectual and spiritual lives of many by giving them material upon which to test their intelligence and sharpen their wits. But those who have neither the brains nor the patience to subject themselves to such discipline take to an inarticulate mumbling as a type of self-defense and seek to preserve their self-respect by pretending that there is cosmic significance in what is clearly nonsense.

"Now it may be true that there is no more foolishness in all this than in many of the false coherences of the past, but the road through bewilderment lies not there. Great art is that which embodies common desires and aspirations and is therefore in a sense both universal and eternal. If the gods may have ceased to walk the earth, there is still the curious animal man who needs all his brains and his idealism to carry him past the pitfalls of life. And only that which can speak to him with lucidity, with logic, and with human sympathy can ever touch the springs of his being. Art, in a confused age, consists not in a denial of coherence but in an attempt to fashion the apparently disorderly swirl of life into a coherent pattern. This requires more brains and courage than the relapse into artistic mumbo-jumbo of Miss Stein and her literary dervishes but it is at once more fundamental and rewarding. For Shakespeare will be primarily remembered for characters other than that of Launcelot Gobbo."

old admiration. But such apotheosis can hardly come about overnight. We have traveled so long a way and our gods are not the gods of that era, with its penchant for gently idealized realism.

"Let it be granted at once that Bouguereau was an expert craftsman. There is much beauty, too, in his line and, considered apart from the content of a picture, in the enameled bloom of his surfaces. But these too, too marvelous and perfect ladies and angelic children seem strange visitants indeed. They look more remote today in our twentieth century stir and rush than do the primitives or, let us say, the works of Renaissance Italy. But you never can tell. It is too early to enter upon prophecy. The Bouguereau vogue, if it develops into that, may yet end by sweeping us willy-nilly off our feet."

Corcoran Aftermath

A mellowing and a deepening of the modern point of view is seen in this year's Corcoran Biennial by Edward Alden Jewell of the *New York Times*. Although he considers it less dazzling than the previous shows, Jewell believes it to be more thorough, for he writes:

"The current biennial may very possibly strike a visitor as less copiously stocked with breath-takers than was the exhibition at the Corcoran two years ago; the hoof of Pegasus, wooing sparks from the cobbles of Mount Helicon, may assault the eye with pyrotechnics a little less dazzling; but I believe one might seek far without finding a higher percentage of sincerely and thoroughly thought-out problems."

"No longer, so seems to run the tale, do American artists need self-consciously to proclaim in paint new fashionable truths, half-truths or bright protean lies. The tempo of our time has been harnessed; and if we like still to 'personify' abstractions such as tempo, in the good old pagan way, there is no reason why yon sparkish Pegasus shouldn't be disciplined, for a while, to plowing solid furrows. Here and there at the Corcoran, it is true, one comes upon an artist who quiveringly vociferates 'My freedom, right or wrong!' and, missing the mark, is left with merely a square of canvas on his hands, its passion torn to tatters. But this is a rare experience. For the most part, our better artists are intent rather upon making originality justify itself in terms of genuine, ponderable fulfillment."

Dorothy Graffy of the *Philadelphia Public Ledger* compares the 13th biennial with the first biennial exhibition at the Whitney Museum of New York, saying that the Washington show is more representative of the state of art throughout the country. Miss Graffy speaks of the contrast between the country artist and the city artist as revealed at the Corcoran exhibition: "While the metropolitan painter struggles with crowds, traffic jams, buildings high and low, construction geometry, flotsam and jetsam types, often achieving a magnificent diatribe on the futility of our too centralized urban civilization and its neurotic tendencies, the artist beyond the city limits, out in the Middle-Western plains, or in the Far-Western hills and mountains, is breathing clean air, and seeing broad vistas."

Women in Art Today

The "Art Appreciation for All" program, arranged by the directors of the Midtown Galleries, New York, will present a special feature over a coast-to-coast NBC-WJZ blue network on Wednesday, Dec. 21 at 4:30 P. M., Eastern time.

Mr. Healey will introduce five prominent American women artists: Hildreth Meiere, sculptress; Gwen Lux, sculptress; Isabel Bishop, painter; "Peggy" Bacon, etcher, and Anne Goldthwaite. Each will give her ideas on current art topics. The program will also introduce the Morrell String Quartet, which will be a weekly feature on this program.

On Dec. 27, the speaker will present Childe Hassam, and the hour will be 4:45 P. M. Starting the first week in January, the program will be heard on Thursdays at 2:45 P. M. over the WEAF red network.

A Christmas Exhibition

During the Christmas holiday season, the Cronyn & Lowndes Galleries, New York, are exhibiting a group of prints and etchings by leading artists which are selling from \$2.50 to \$15.

George D. Pratt Gives Amherst a Pushman



"When Twilight Comes," by Hovsep Pushman.

George D. Pratt, art patron noted for his generous gifts to museums and public art galleries, has just presented Amherst College, his alma mater, with Hovsep Pushman's "When Twilight Comes." The painting, a typical example of the artist's oriental still life depictions, was acquired from the now famous Pushman exhibition at the Grand Central Art

Galleries, which saw the entire collection of sixteen canvases find buyers on the opening day.

Also included in Mr. Pratt's most recent gift to the Amherst College collection, an assemblage devoted entirely to American art, is Bruce Crane's painting, "Peace at Night," bought from the same galleries.

San Diego Annual

At the Fine Arts Gallery in San Diego, is being held the 7th Annual Guild Exhibition of oils, sculptures, water-colors, graphic arts and craft work. There are 154 exhibitors, represented by more than 300 examples. The exhibitors comprise the creative artist members of the Fine Arts Society of San Diego. The following awards were made:

Leisser-Farnham prize for oil, Dorr Bothwell, San Diego, for "Self-Portrait;" Leisser-Farnham prize for water color, Tom E. Lewis, Laguna Beach, for "The Old Red House;" Margaret and Marius Roole prize for figure composition, Elliot Torrey, San Diego, for "Two Children;" Novice prize, Rose Schneider, San Diego, for "Approaching Storm."

Honorable mentions: Mabel E. Sumerlin, San Diego, oil painting, "Arizona Still Life;" Mabel Fairfax Karl, Houston, Texas, group of sculpture; Katherine Morrison, San Diego, colored crayon drawing, "The Pink Rock;" Richmond I. Kelsey, Santa Barbara, water-color painting, "Mid-day;" Glen Lukens, Fullerton, Cal., craft work.

The out-of-town jury of selection and awards called the show not only bigger than ever,

but "decidedly better than ever." Already several sales have been made. San Diego has its annual at this time in order to offer the public beautiful objects at reasonable prices for the holiday season.

Pennsylvania Academy Jury

The Pennsylvania Academy of the Fine Arts announces that its 128th annual exhibition of oil painting and sculpture by living American artists will open on Jan. 29 and will close on March 19. All entry cards must be sent to the academy before Jan. 7. [See "Where to Show" Calendar for details.]

The painting jury consists of Ernest Law-son, chairman; Hugh H. Breckenridge, John C. Johansen, Leon Kroll, Richard Lahey, Antonio P. Mertino, Abram Poole, Francis Speight, Carroll S. Tyson, Stanley W. Woodward and Charles Morris Young. The sculpture jury: A. Stirling Calder, Albert Laessle and James Earle Fraser.

Phillips Gallery Is Open

The Phillips Memorial Gallery announces that its doors have been reopened and that visitors will be admitted every Saturday until June, from 11 a. m. to 6 p. m.

Kansas City's Great Gallery of Art to Be Formally Opened in Spring



Airplane View of the William Rockhill Nelson Gallery of Art, During Construction.

The William Rockhill Nelson Gallery of Art, Kansas City's great new temple of art bequeathed by Colonel Nelson, publisher of the *Kansas City Star*, will be opened to the public in the Spring. The palatial building, an airplane view of which is reproduced herewith showing the appearance of an art museum in the making, was consigned to the trustees on Dec. 1 by the architects, Wight & Wight.

Ambitious plans are under way for the opening. The extensive collections of paintings, assembled during the past two years principally in the New York art market by Harold Woodbury Parsons, acting as art adviser, will then be presented to the public. Recently Mr. Parsons returned from Europe with additional works, principally examples of the early schools. Already more than one hundred paintings have come into the Nelson Collection,

among them outstanding pictures by Titian, Goya, Rembrandt, Hals, Veronese, Caravaggio, Guardi, Tiepolo, Claude, El Greco, Murillo, Hobbema, Corot, Turner, Copley, Dou, Courbet, Hubert Robert, Chardin, Boucher, Van Gogh, Ingres, Gainsborough, Raeburn, Sisley and a host of other famous masters, whose works are supplemented by minor examples of great charm and variety.

Plans are also being made for a large loan exhibition showing the art of America during the last fifty years. Colonel Nelson had little liking for the more audacious experimentations of the so-called "modern school," and inserted a clause in his will which precludes the purchase of works of art by artists who have not been dead more than thirty years. But the clause does not prohibit the exhibition of contemporary art, and so the museum officials, who

are known to be especially sympathetic to the creative work of the present generation, have obtained gifts and promised loans of examples by many of the better known artists of the present day.

Along wide lines, the basis for a large and representative collection of art works of many civilizations has been laid and will be developed as funds permit. The greater part of the upper floor of the museum will be given over to the art of Asia. Housed in this section will be a large and important collection of Oriental and Near Eastern art, formed in New York and the Orient by Langdon Warner, curator of the Oriental section of the Fogg Art Museum and lecturer on Oriental art at Harvard University. In the basement rooms will be a section devoted to the art of the American Indian.

A suite of American rooms, including two famous interiors of Colonial date, have been installed and are being furnished with appropriate objects. A Georgian room from Kings Lynne has been brought from England and is now in process of being furnished by leading New York antique dealers. A Regence room has also been installed in the Department of Decorative Arts. A large Spanish gallery, composed of an ancient ceiling, stone doors and fireplace will contain examples of the decorative arts of Italy and Spain. The nucleus of a collection of prints and drawings has been brought together. Fine examples of Egyptian, Greek, Roman, Gothic, Renaissance and Baroque sculpture have been obtained. Supplementing the major pieces will be tapestries, ceramics, glass and decorative art works.

When the landscaping project is complete, the building, with its classic lines, will have an ideal setting, surrounded by formal gardens and a forest of 300 trees. Including the expenditure for grading, the cost of landscaping the 15-acre gallery site will be \$125,000.

The trustees of the Nelson purchase fund are J. C. Nichols, chairman; Herbert V. Jones; and Arthur M. Hyde, present Secretary of Agriculture. The museum building is in charge of Paul Gardner, who was trained in museology at the Fogg Art Museum at Harvard.

Gump's New Annual

The Gump Gallery of San Francisco is perhaps the only commercial art firm in the United States holding an annual competitive exhibition, open to all artists of its locality and offering prize awards. At the first of the Gump series Lucien Lebaut of San Francisco was awarded the main prize of \$100 for a nude. Barse Miller, who received nationwide publicity a few months ago with his "Apparition Over Los Angeles," a painting which is now included in the Corcoran Biennial Exhibition, won the second prize of \$50.

with his "Ivory Bones With Heavenly Dots," an interpretation of a negro crap game. Honorable mentions, carrying awards of \$25, went to Rinaldo Cuneo of San Francisco for his still life, "Green Pearls," and to Paul Starrett Sample of Pasadena for a landscape, "Gray Morning." Mr. Sample has just been awarded the Isidor Gold Medal at the National Academy of Design's Winter exhibition.

The jury of awards was comprised of Mrs. Sydney Joseph, Charles Stafford Duncan and Lloyd LePage Rollins, director of the California Palace of the Legion of Honor and of the De Young Memorial Museum.

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Hartford's "Lafayette"

An equestrian statue of Lafayette, cast in bronze from the plaster model by Paul Wayland Bartlett, has been dedicated in Hartford. It is the gift of Mrs. William M. Storrs, Hartford artist, and is identical with the statue that stands in front of the Louvre.

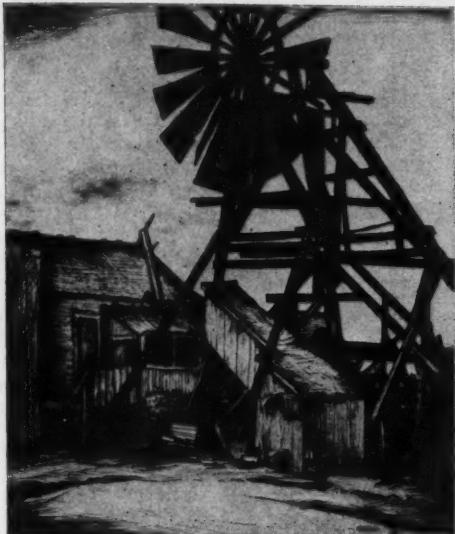
The impressive dedication ceremony, commemorative of Franco-American friendship, was attended by thousands. Wreaths were placed beside the base of the statue by ten patriotic societies, and speeches were made in both French and English.

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California Etchers' Annual Was Both Varied and Absorbing



"The Old Mill." Drypoint by A. Ray Burrell.
Awarded the Society's Etchers Prize.



"Edge of the Desert." Woodcut by Paul Landacre.
Open Award for Best Print in Any Medium.

Paul Landacre, Mildred Bryant Brooks and Ray Burrell were honored with prize awards at the 19th annual exhibition of the California Society of Etchers at the M. H. De Young Memorial Museum in San Francisco.

Mr. Burrell received the society's etchers award for his dry point, "The Old Mill," a print in which he departs from his favorite tree theme. To Miss Brooks went the associate membership award for her etching, "Spring," a romantic landscape. Mr. Landacre's woodcut, "Edge of the Desert," was

given the open award for the best print in any medium. "This print," says the San Francisco *Chronicle*, "makes a fine pictorial design of mountains and plain. It is especially effective in its live play of light and shadow."

An idea of the wide range of subject material in the exhibition may be had from the following comment from the *Chronicle*: "Nicholas Dunphy contributes landscapes to the show, Edward de Witt Taylor, fishing coast scenes, Esther and Helen Bruton go in for caricature. There are three lithograph por-

traits and a nude by Charles Stafford Duncan. Among Gene Kloss' studies of Indian life, the 'Night Ceremony of the Penitentes' is unusually interesting. Four items attest anew the arresting individuality of Frans Van Sloun. A remarkable nude is W. R. Cameron's delicate 'Reverie.' A. S. MacLeod puts Hawaiian atmosphere into a group of works. Animal subjects are undertaken by Frederic Corson in two linoleum cuts. Several woodcut landscapes by W. S. Rice are exceptionally free and attractive in expression."

The Collector

House organs are becoming the custom with print dealers. The latest one is *The Collector*, published by Roy Vernon Sowers of Pasadena, Cal. Print lovers may have it for the asking. The following is taken from the introductory article:

"The collecting of prints is an ancient and honourable pastime, and one which for success demands both discrimination and some modicum of serious study. Most people limit their collecting to those prints which are displayed in frames on the walls of their homes. Unfortunately, these are too often not at all complimentary to the taste of the owner. When I see an Amand-Durand facsimile of 1880 masquerading as an original engraving by Albrecht Dürer I feel sorry that an attempt to have the best has failed through lack of expert advice. For the same reason, I am not surprised when I am shown a 'fine old English sporting print' which I know for a reprint

made within the last 20 years. But when I am asked to admire 'coloured etchings' of recent French vintage purchased through department stores, and when the owners of these monstrosities pose as 'print collectors,' it seems to me that someone on the Pacific coast began to explain the meaning of the term.

"Collecting—whether it be prints, or books, or furniture—is a hobby; which means that one does it for the love of it, and not for financial gain. Great collectors are made, not through the study of auction records, but rather through understanding of the fine distinctions responsible for such record prices. The other type of collector is simply a speculator who has temporarily transferred his activities from the stock market to the field of fine prints or rare books. Fortunately for those with shorter purses, he seldom lasts long.

"It is a popular fallacy that one must be wealthy in order to be a print collector. There are always the spectacular rarities which bring spectacular prices; but there are dozens of fields

in which fine things may be bought for a dollar or two. Think of the opportunities of 20 years ago: Pennells and Seymour Haden for \$12.00 each! Daumier lithographs for a song! The same opportunities exist today for the knowing eye.

"In the field of prints, XVth century woodcuts, engraving by the Little Masters, and chiaroscuro cuts are very much neglected; and there are many other fascinating specialties: mezzotints, stipples, French portrait engravings, lithographs, the English school of etching; not to mention present day wood engraving."

New Kirmse Dog Prints

Six new dog etchings by Marguerite Kirmse have been published by Harlow, McDonald & Co., New York. Their titles are: "When Winter Comes," "A Family Affair," "Watch Me Grow!," "Up for Winners," "Down South" and "Your Move!"

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New York Criticism

The New York critics reviewed the exhibition of "The Art of the Common Man in America," being held at the Museum of Modern Art until Jan. 12, with sympathy, calling the collection "quaint" and "patriotic." Henry McBride of the *Sun* was the most enthusiastic: "These extraordinary objects of art are as different as can be, the one from the other, but all are alike in springing, untaught and care free, from a culture that was in the making. Being, as far as they go, genuine, they touch the heart. It is impossible to regard them, even casually as one is apt to do in museums, without a nostalgic yearning for the beautiful simple life that is no more. . . .

"The qualities of freshness and fearlessness mark all these early productions and make them valuable. They cannot take rank among approved masterpieces of painting or sculpture, for the artists who made them were unaware of the demands of style, but they will always serve as a sort of touchstone as to what is genuine in feeling. Artists who find themselves growing mannered or stale will always be able to renew their appetite for expression by returning to the example of these early pioneers, and for that reason it becomes necessary for our museums to take our own primitives as seriously as they already take those of Europe."

Malcolm Vaughan of the *American* sees American folk art as a vogue proposed by "patriotic niche-diggers," who believe in the theory that the source of great art lies in "naïve and unsophisticated" artistic vision. "The most salient quality in folk art," Vaughan wrote, "is the least important quality known to art, namely caution—caution of hand, mind and spirit. Their drawing is guarded; their coloring painstaking; their modelling, prudent, and their design respect with care. In their heavy conception one finds the caution of an uninformed spirit. In their obvious thought one sees the caution of an imitative mind. In their every technical device one recognizes the cautious hand of the amateur."

Much credit was given to Holger Cahill, the "presiding genius," who arranged the exhibit and who brought out many interesting facts about folk art in the catalogue. "The number of dusty stairs that Mr. Cahill has climbed in the last few years would probably appall us, were statistics available," wrote Edward Alden Jewell in the *Times*. "He is an enthusiast. There is a feverish gleam in his eye, for you cannot become an outstanding folk-art authority without showing it somehow in the face. . . . There are delicious things in the show and there are some really lovely things."

French Art Is Considered

Two French exhibitions, covering considerable ground, have opened, one at the Valentine Gallery, and the other at Seligmann's. The Valentine exhibition, restricted to moderns, remains until Dec. 24, and the Seligmann show,

presenting a mixed group of contemporary and older French painters, will stay throughout the month.

The old-time rivalry between Matisse and Picasso is seen at the Valentine Gallery, according to Henry McBride of the *Sun*, who noticed that these two dominate the show, "as they so often have done in the past. It is no more possible to choose definitely between them now than it has been on other similar occasions, and doubtless the world will not make up its mind about them until both shall become figures in history. . . . Matisse's career begins to be rounding out, and we are beginning to know the processes of his thinking, and so no one is deceived into mistaking such a work as his 'Tasse de Café' for a sketch, for we know that this ineffable looseness of treatment has been preceded by any number of exactitudes in the way of careful studies. . . . Artists will be enraptured with the performance. It represents the thing so many artists dream of but rarely have the courage to attempt."

In discussing Picasso, McBride referred to his pastel "Le Corsage Bleu" and his abstraction "La Table," saying, "Le Corsage Bleu" might have been painted by a giant. It is put down with such emphasis and clearness that one suspects in the artist some of the superqualities that Nietzsche talks about."

Edward Alden Jewell of the *Times* wrote of the Seligmann show: "The small drawing by Ingres, a portrait of Mme. Ingres's niece, Mlle. Louise Dubreuil, is especially pure and raffiné and it will also be worthwhile to examine the double frame of Corot drawings. . . . The best of the work by contemporary artists seem to be an admirable 'St. Tropez,' by Segonzac, and a gouache, 'Interior,' by Max Jacob."

With Vehemence and Violence

Harold Weston, a perennial exhibitor at the Montross Gallery, is a "prolific painter and a hard worker," according to the *Herald Tribune*, which also described Weston as a man "to be relied upon for variety."

"He no longer paints in the manner of Van Gogh," wrote Margaret Breuning of the *Post*, "but he attacks his subjects with Van Gogh's vehemence. In the present showing this violence of statement seems increased to almost alarming proportions. It is like the deaf people who talk loudly to you because they do not realize the possibility of reaching your attention with milder methods."

Edward Alden Jewell of the *Times* also saw a glimmer of Van Gogh: "At times there seems something of the turbulent Van Gogh in his work, and the self-portrait in this exhibition reveals to us a man who feels intensely. The style is dynamic, in a sense, although emotion seldom seems to come through a white heat. It has first been sifted and refined into patterns higher than the head than the heart."

Douglas Brown in Haiti

The results of Douglas Brown's trip to Haiti are being shown at the Rehn Galleries until Dec. 24. "Brown has achieved some suggestive and happy results," wrote McBride of the *Sun*. "Although self-taught, he has had his eyes

about him and handles the modern pictorial idiom with confidence and no little charm."

Although Brown's water colors "do not deeply reveal Haitian life," according to the *Herald Tribune*, they are "occasionally suggestive of a subtle interest in pattern and are sensitive in color. . . . They subscribe to a familiar and rather dubious formula, for though he handles them cleverly, Brown has deliberately set for his standard a style such as one not infrequently encounters in the water colors of talented children. One is reminded of their naïveté as also of certain works of Matisse and other artists coinciding with the vogue of 'self-expressionism' which was current throughout the art world a few years ago."

"Douglas Brown," said the *Times*, "employs pretty frequently a somewhat dry and scrubbed-in water color; also, in his execution, a kind of shorthand that does not lend itself to instant comprehension or, perhaps, approval. Now and then an effect comes through with immediately dazzling success. And at all times the color values are just."

Antidote to the Depression

Calling Henry Holt's recent exhibition of water colors at the Macbeth Gallery a "bright-hued antidote to the depression," the *Times* said: "It is great panoramas that interest Holt. He is no subjective artist who paints poetic dreams, but a man who delights in the world of beauty about him and in the color with which he portrays it. Occasionally his color-sense runs away with him, when he undertakes to paint riotous Autumn foliage, but he keeps it well under control when portraying Summer landscapes. Pleasing as are the carefully painted panoramas, with their picturesque details and mellow sunlight, his two pictures of shadowy mountains, with their great, simplified expanses of color seem most impressive."

The *Sun*: "Holt stretches generous sized sheets of paper indeed for his efforts and sweeps in his effects with sureness and decision. He doesn't get very far from realistic interpretation, but he carries that off with a verve that is quite captivating."

"Delicacy" and "Boldness"

The etchings by Henri Matisse illustrating the "Poesies" of Stephane Mallarmé, on view at the Marie Harriman Gallery, are drawn "with delicacy and elegance, yet of equal boldness and vigor," according to the *Post*.

Henry McBride of the *Sun* maintained that while the etchings were startling enough in their vigor, nothing can be too startling in this present day and age. "The etchings are free, flowing, stylized," he said; "the preparatory drawings, which are also shown, are intense, searching and Ingreslike. . . . The boldness and bigness of the designs would have been considered very astonishing even a generation ago, but in the present era the artists match their energies with those of the great engineers, and it seems that dynamics can now be had to any degree you wish; to be turned on or off, as you would the water in the tap. But a generation will surely come again—for no condition in this world is permanent—when people will be mystified by the force with which

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Henri Matisse executed these decorative etchings."

The Spirit of Childhood

Henry R. Beekman, who has discovered a happy means of introducing art to the child, exhibited a group of his paintings for children at the Ferargil Galleries. "Mr. Beekman," said the *Herald Tribune*, "has entered into the spirit of his task thoroughly and has gathered subjects of every imaginable toy-kind, from penguins which wobble whimsically across one canvas, to acrobatic clowns, rabbits, Russian dolls and wooden ducks which distort gayly in others. He gains a high point in his humorous recital when he sets Mrs. Ostrich and family to promenading, accoutered with parasols and she wearing a wrist-watch on a lanky leg."

The Sun: "He peoples the world of childhood with all sorts of delightful and fantastic shapes. But although these paintings are professedly designed for children they are vastly more sophisticated than that would imply. They are generally attractive in color and are put together with an unerring decorative sense, and withal are alive with humor."

Old English Sporting Prints

The art lover is likely to wander far before finding XVIIIth and XIXth century English sporting prints to equal those on view at the Knoedler Galleries during December, according to the *Times*.

"One encounters boxers, fencers and hunters and meets them all at their best," said the *Sun*. "The old English mail coaches, which must, of all ways of traveling, have been the pleasantest—until airplanes came around—are here perpetuated in all their glory, with the romance of night travel, the inconveniences of bad weather and the humor of early morning starts, given full emphasis. They are not only excellent as records but excellent as works of art."

Picasso's Balzac Etchings

Picasso's etchings for Balzac's "Le Chef-D'Oeuvre Inconnu," on which the artist has worked intermittently for the last seven years, are now on view at the Julien Levy Gallery. Feeling that these etchings do not equal those prepared for the "Metamorphoses" of Ovid, shown last season at the Marie Harriman Gallery, Edward Alden Jewell of the *Times* said: "This reviewer always prefers Picasso's pure line, which can enclose white surfaces of singular plastic beauty. In the new work, where line is permitted to perform its plastic function unaided by shading, the result seems invariably stronger. There are many fine passages, though one seldom senses the nobility combined with preciosity that often distinguished the 'Metamorphoses' plates."

Unlike Matisse, Picasso's etchings "do not arise as a development of or copies of a previous drawing, but as a direct translation into permanent form of the creative vision of the artist," according to Margaret Breuning's review in the *Post*. "There are no long-winded rhetorical phrases," she said, "no banal and out-worn metaphors in this sort of eloquence—

Saul Wins Praise of New York Critics



"Still Life," by Saul.

When an artist named Saul—just that one word and nothing more—captured the Carol H. Beck gold medal at the Pennsylvania Academy last year, there was much puzzlement as to who "Saul" was. He still keeps this sole patronymic at the one-man exhibition he is giving at the Midtown Galleries, New York, in spite of the fact that the public is likely to resent the effort of a modern human being to possess an appellation as simple as Alexander, or Moses, or Confucius. He is 27 years old.

The critics liked his paintings. They preferred his still life subjects to the Philadelphia prize picture, "Boy With Mandolin," which is included in the show. Said the *Times*: "Saul

it is direct, swift, yet finished, in the right sense of the word."

Small But Complete

Margaret Breuning of the *Post* finds a seriosity in the small marine paintings by Jay H. Connaway at the Gatterdam Gallery, and a completeness that makes a deep impression. "His small canvases," she wrote, "are framed with white mats and narrow wood frames like water colors, which relieves them of the usual heaviness of marine paintings that for some reason take on a floridly rhetorical aspect."

The *Herald Tribune* described his canvases as being "consistently stirring": "His works are sober in key, but rich in paint quality, and though there is similarity among the subjects of the pictures treated in this exhibition there is a certain subtle variation in the moods of sky and water."

Taubes Praised by Critics

The *Times* and the *Herald Tribune* agree that the paintings of Fred Taubes, at the Marie Stern Galleries, are individual, with a romantic and imaginative flavor. "Taubes could scarcely be called a robust painter," the *Times* remarked. "His interest tends toward delicacy and lyric quality of line and color. One suspects that his landscapes, with their soft tones

is at his best in his still-lives, and the best of these is one in which he uses the least complicated pattern of fruits and vegetables. He is a capable craftsman and something of a lyrical colorist, who appears to enjoy practicing his technical accomplishments."

The *Post* said: "The large still lifes are ambitious, well realized, original in conception and rich in color. Color is a definite asset in this painter's work throughout the exhibit, building up form, enhancing design and lending vitality to every statement." And the *Herald Tribune*: "What is most significant is the sureness with which he paints, his development of ease and skill in the handling of form and color."

of green, are wholly the product of poetic imagination. His paintings of field flowers are a study in the convolution of line."

Wright's Hunting Landscapes

An exhibition of hunting and coaching subjects by George Wright is being held at the Arthur Ackermann Galleries until Dec. 24. The *Post* said that this show, which is Wright's first one-man event, "demonstrates his powers to a fuller measure."

"The pictorial value of the colorful pattern of eager hounds," continued the *Post*, "the pink-coated huntsman, the excited hunters, all set against the beauty of open countryside, are well realized in Mr. Wright's work. In many of the paintings the panorama of low, moist clouds rolling over a vast stretch of open sky and the atmospheric effect of the humid morning make especial impression. In the small canvases, where there is less detail, the real endowment of this painter as a landscape artist is better realized. The coaching pictures are conventional and illustrative, but the hunting scenes are handled crisply and vigorously."

Pierre Matisse

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Browne, Nichols, Williams Show Small Works



"Brilliant Night," by Hobart Nichols, N. A.

Three artists—George Elmer Browne, Hobart Nichols, F. Ballard Williams—are holding one-man shows of "Little Paintings by American Artists" at the Grand Central Art Galleries, New York, until Dec. 24. Although small in area these canvases were selected to represent the painters at their best. They are designed to meet the needs of small wall space available for paintings in the modern apartment. As has been pointed out before in THE ART DIGEST, the Victorian artists worked in

square feet, while contemporary painters must limit their paintings to square inches.

Mr. Nichols' paintings are of 1932 date, representing Connecticut and New Hampshire hillsides and landscape scenes. A characteristic example, "Brilliant Night," is reproduced here with. Mr. Browne's canvases were done in Spain, France and Italy several years ago and are on exhibition for the first time. The exhibition of Mr. Williams is a small one, comprising landscapes inspired by nature.

Paintings of Old Nauvoo

Nearly a century ago the ancestors of Lane K. Newberry were married in the red brick home of Elder Wilford Woodruff of the Mormon Church at Nauvoo, Ill., when the followers of Joseph Smith—nearly 20,000 of them—were centered at that community. This was before the murder of Smith and the exodus of the saints to Utah under the leadership of Brigham Young. Within the last year Mr. Newberry, young Illinois artist, has painted a group of old Nauvoo subjects. One of the pictures has for its main subject the old Woodruff house, still well preserved. "Hills and trees," writes C. J. Bulliet in the Chicago *Daily News*, "confirm the quiet and peace of the dead city; a newer Nauvoo has sprung up on the other side of the hills."

This group of paintings is now being shown in the new art museum at DeKalb, Ill., and will be brought to Chicago in February under the auspices of the All-Illinois Society of the Fine Arts.

Wins Praise in Europe

It isn't often that an American artist exhibiting in Paris receives the enthusiastic acclaim of the critics. But such was the case when Mrs. G. Milner Hawkins exhibited her paintings of the Rocky Mountains and Wisconsin at the Galerie Georges Petit in November.

Jacques Reylane writing in *Figaro* said in part, that one feels that the artist gets her effects without apparent effort, thanks to exceptional gifts which are served by a sure technique; this gives to her paintings harmony, light, life and beauty. The London *Times*, reporting exhibitions on the Continent, said that Mrs. Hawkins "has been strongly influenced by Corot and the less theoretical Impressionists. Delicate and expressive, and full of a charming sentiment, they interpret with skill the poetical atmosphere of the Wisconsin landscape and the stern grandeur of the Rocky Mountains."

Dr. Fuller Made Director

Dr. Richard Fuller, president of the Art Institute of Seattle, has been appointed director of the new Seattle Art Museum, which, on its completion in May, will be the home of the Art Institute. The museum is the result of a \$250,000 gift by Dr. Fuller and his mother.

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Uncle Sam, Esthete

The out-door art fair just held in Washington does not call forth the saga of success that has celebrated these boons to needy artists in other American cities. The failure of the project in the nation's capital was due to the fact that the artists met with no end of hostility, natural and governmental, but mainly, governmental. Unlike France, the government of the United States has been assiduous for many years in acquiring a reputation of neglect for the art life of the nation. In this instance Uncle Sam, in his typical low-brow way, did not stop with mere indifference, but showed direct opposition. Charles Surendorf, young Washington painter, who organized the fair after the model provided by New York and Chicago, sent this account to THE ART DIGEST:

"In the first place, the artists were refused the use of all governmental parks and grounds. They finally secured a corner of a large vacant lot on the site of the old British Embassy at Connecticut Ave. and N St. The first morning was cold and windy and there were more newspaper photographers than artists on the lot. The afternoon was warmer and more exhibitors were lured to the fair.

"On the second day the cold wind surpassed the swiftness with which the limousines sped by. Many disheartened artists vanished.

"The 'cops' blew in on the third day and demanded licenses of the artists. The combined sales to that hour could not have paid the fees demanded. A kind hearted police lieutenant permitted us to stay out the day, if we promised to break fair that evening."

With all these "bad breaks" the fair was a partial success, "as it created favorable comment and succeeded in arousing unprecedented art interest in the capital." "The ice was broken," writes Mr. Surendorf, "and another out-door fair has been planned for the Spring, with approximately fifty artists already registered."

The Senility of Puritanism

A flood of letters carried protests against the nudes in the annual American exhibition at the Art Institute of Chicago. This led C. J. Bulliet to write in the *Daily News*:

"It is commonly thought that 'American Puritanism' is the objector to the nude. But consider: Praxiteles and Apelles were in danger of mob violence in Athens for unclothing their Venuses instead of draping them in the long robes of the Phidian figures of the Parthenon; Velasquez did only one nude (but one of the most stunning of all time) and he painted that one in secret in Rome, away from his father-in-law, guardian of Spain's morals; Goya's 'Nude Maja' was hidden away in a secret room for twenty-five years by a king of Spain so she wouldn't corrupt the morals of his sons and nephews (the king could take a peep, but nobody else,) and Manet's 'Olympia' was hooted, hissed, spat upon, and protected by police from knives of irate moralists when hung in the Paris Salon of 1865.

"It's silly, but it's civilization."

Jane Poupelet Memorial Show

In memory of Jane Poupelet, recently deceased French sculptor, the Montross Gallery, New York, is devoting one of its galleries to a collection of her drawings and sculptures. The exhibition, which continues through Dec. 31, offers the American public its last opportunity of viewing these works before they are recalled to France.

Ingres' Last Pupil

John Henry Niemeyer, professor emeritus of the Yale School of Fine Arts and the last of the pupils of the French master Jean Ingres, is dead at the age of 93. Among his most distinguished pupils were Augustus Saint-Gaudens, Frederic Remington, painter of the American frontier, and Bela Lyon Pratt, whose figure of Nathan Hale is one of the most distinguished features of the Yale campus.

Born in Germany in 1839, Niemeyer came to this country when he was seven years old. He grew up in Cincinnati, then taught in a boys' school in Fergusville, N. Y., before going to Paris to study. In France he studied under Jean Leon Gérôme and Louis Jacquesson de la Chevreuse, who carried on the Ingres tradition at the Ecole des Beaux Arts. For a while he studied under Ingres himself, and he never forgot his teachings, which were based wholly on form and line. "Ingres," he told his pupils later, "laid the foundation of modern art by discarding the traditions of the Renaissance and turning back to Greek art."

And of Chevreuse he once said: "I could not have put myself under a master more severe than Chevreuse. I was completely under the spell of classicism and therefore, although a master of drawing, I never gained the technique of modern painting."

It was while he lived in Paris that Niemeyer encountered Saint Goudens. The sculptor earned a little money during the day cutting cameos, and in the evening he studied with Niemeyer in Chevreuse's studio, gaining a knowledge of drawing from both the master and the pupil. Niemeyer abandoned these Paris contacts in 1870 to return to America and seek a living. He passed the first year after his return decorating tinware in the factory of a man who had lent the money for his studies in France.

When he had paid the debt Niemeyer set out from the factory, which was in Portland, Conn., to open a studio in New York. On his way he stopped in New Haven to see the Jarves collection of Italian primitives. A janitor admitted him to the building and introduced him, as he was beginning to study the collection, to John Ferguson Weir, then dean of the Yale art school.

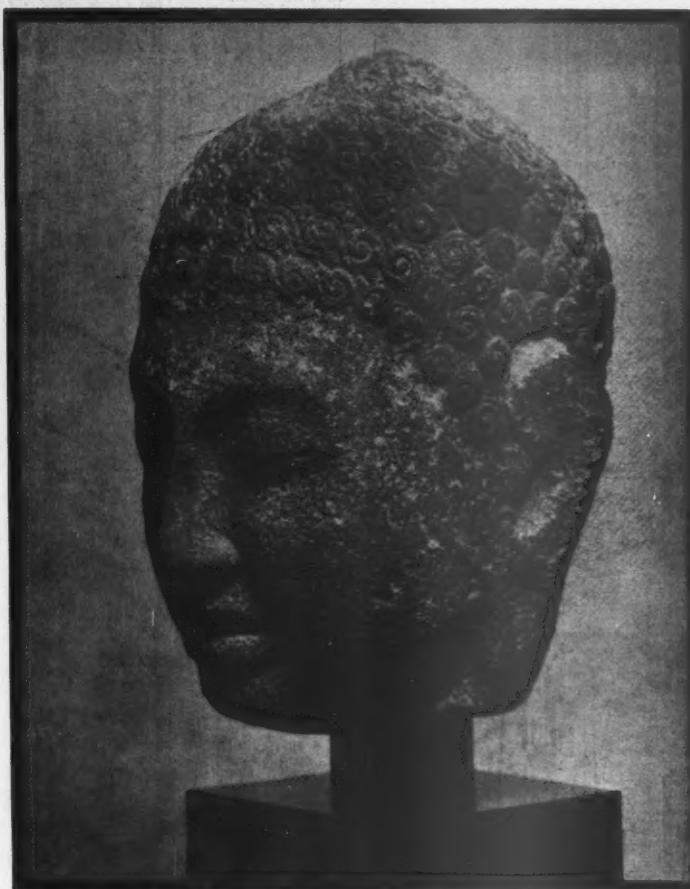
Dean Weir was the son of Robert W. Weir (1803-1889) and the brother of J. Alden Weir (1852-1919). He was fascinated by the scholarly conversation of the young artist and by his knowledge of design. He persuaded him to abandon the New York trip and remain at Yale as Street professor of drawing. This was in 1871. Niemeyer stayed at Yale until 1908.

After his retirement Prof. Niemeyer moved to Paris, where he received three medals from the French government.

As an artist, he divided his efforts equally between landscape and portraiture. The American countryside, French gardens, historic Italian vistas and quiet woodland scenes were usually characterized in his landscape work. He was an associate of the National Academy of Design and a member of the Society of American Artists, the Connecticut Academy of Fine Arts, and the New Haven Paint and Clay Club.

Professor Everett V. Meeks, dean of the Yale School of Fine Arts, paid the following tribute: "John Niemeyer's gentleness of character, combined with a never dimming enthusiasm for his art, together with an imposing presence, have stamped his personality upon all who knew him or came in contact with him. Having touched with such marked effect on three generations, he leaves behind a host of friends and admirers who sincerely mourn his passing."

Cleveland Gets Head from Angkor Wat Ruins



"Buddha," Khmer, VIIIth Century (?). The Dudley P. Allen Collection, 1932.

The Cleveland Museum, through the Dudley P. Allen fund, has acquired a fine example of Khmer sculpture, a stone head of Buddha. The piece is reputed to have come from the eastern Baray, or reservoir, of Angkor, in which King Rajendravarman erected in 945 the pyramidal-shaped temple known as Mebon. Angkor, founded by the warlike Khmers at the beginning of the IXth century, was perhaps the most lavish and sumptuous court in all history, containing many palatial buildings adorned by sculpture in great profusion.

Howard Coonley Hollis, curator of Oriental art, wrote in the museum's *Bulletin* about the difficulties that attended the excavation of these works of art: "Shortly after the middle of the last century a French traveler, discovering his way through the jungles of Cambodia, was suddenly overcome by the sight of monumental and obviously ancient towers rising in a locality that he had hitherto supposed to have been uninhabited. Nearer approach revealed to him the ruined temple of Angkor Wat, which had existed peacefully unknown to the outside world during four centuries. A few years later, in 1864, a French protectorate was established over the country, now famous for

its architecture and its sculpture. Since that time scholars have been at work to bring to bear the benefits of scientific investigation. . . .

"It is only in recent years that transportation facilities have been improved sufficiently to encourage the penetration of the jungle, which in itself is unconducive to continued residence. Heat and floods are at their tropical worst from April to October. Labor is scarcely adequate to cope with the ever-encroaching jungle, great roots of whose trees are constantly imperiling what remains of the ruins."

There is confusion about the date of Cleveland's head, but as Mr. Hollis says: "Whatever the date, the piece is one of the supreme achievements in sculpture and can readily take its place beside better known masterpieces. So little stylized that it is not easily grasped, it is imbued with the spirit that appears innate in a great work of art."

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Mulliken Art, Facing Dispersal, Rich in Old English Portraits



"Princess Amelia, Daughter of King George III," by Sir William Beechey (1753-1839).



"Miss Boone, Daughter of Thomas Boone," by Thomas Gainsborough (1727-1788).



"Mrs. William Urquhart," by Sir Henry Raeburn (1756-1823).

Fine examples of the work of Romney, Raeburn, Gainsborough, Lawrence, Reynolds, Beechey and Cotes appear in the distinguished collection of XVIIth and XVIIIth century portraits by British and French painters assembled by the late Alfred H. Mulliken, which will go on exhibition at the American Art Association-Anderson Galleries on Dec. 31. Notable examples of Carolean, Queen Anne and Chippendale furniture, with a group of rare clocks, antique Chinese and Persian rugs, XVIIth and XVIIIth century English silver and Sheffield plate, Chinese porcelains, pottery and cloisonné enamels, are also included in this important private collection which Mr. Mulliken began to form in 1893. The 75 paintings will go under the hammer the evening of Jan. 5. The rest of the collection will occupy the afternoons of Jan. 6 and 7.

A colorful feature of the paintings is the great number of royal and aristocratic personages represented, some of the pictures having been obtained by Mr. Mulliken directly from the descendants of the sitters. In other cases he utilized the resources of such dealers as Duveen Brothers and Scott & Fowles in New York, Thomas Agnew & Sons and Arthur Tooth & Sons in England, and the Galerie Sedelmeyer in Paris. The collection presents an adequate gallery of Old English portraiture, containing five portraits by Romney, three by Raeburn, three by Lawrence, four by Gainsborough, two by Reynolds, five by Beechey, three by Cotes and four by Sir Peter Lely, English by adoption. The French portraits include three important examples by Nattier, two by Vigée Lebrun and two by Carle Van Loo.

In the Raeburn group appears the half-length likeness of "Mrs. William Urquhart," notable as an example of the Scotch master's simplification. The subject was the wife of a wealthy Glasgow merchant. Other portraits of Mr. and Mrs. Urquhart by Raeburn hang in the Glasgow Corporation Galleries. Gainsborough's portrait of "Miss Boone," painted about

1776, is of particular interest to American collectors as it depicts either the daughter or the niece of Thomas Boone, Colonial governor of South Carolina in 1762. Boone was so overbearing and unpopular that he was superseded the following year. The Beechey portrait of "H. R. H. Princess Amelia, Daughter of King George III," is one of a number of royal likenesses in the collection. Amelia, sixth and youngest daughter of King George, was born in 1783 and died unmarried in 1810. The portrait was painted to the order of the King in 1797, when the subject was 14.

The other reproduction on this page presents one of a set of four Charles II turned-walnut side chairs in original Mortlake tapestry, English XVIIth century. While the manufacture of tapestries at Mortlake began about 1620, in the reign of James I, the weaving of tapestry coverings for furniture did not commence until after the restoration, when a period of emulation of the Gobelins set in. The Mulliken chairs exemplify the finest quality of Carolean tapestry, beautifully preserved and noteworthy for the interesting differentiation of the subjects. Mortlake chair tapestry is exceedingly scarce.

Another Art Theft

The theft of works of art from galleries in New York has been reported from time to time in THE ART DIGEST, but most of it has been confined to prints and small pieces of sculpture. However, some daring thief managed to remove an oil painting, 24 by 30 inches in size, by Gladys Brannigan from an exhibition of paintings arranged in the Hotel Windsor lounge, New York. The picture, "Fort de France, Martinique" has been missing since Dec. 5.

Mrs. Brannigan will appreciate any information as to the whereabouts of this canvas, and any communication will reach her in care of The Fifteen Gallery, 37 West 57th St., New York.

The Worcester Opening

The new building of the Worcester Art Museum, founded in 1896 by Stephen Salisbury 3rd, of Worcester, Mass., will be open to the public on Jan. 7. It adjoins the old building and is of Renaissance style, designed by William T. Aldrich.

Concurrently with the opening of the museum will be the premier showing of the 1933 International Exhibition of Contemporary Painting assembled by the College Art Association. Other important exhibitions will be the Stransky collection of French Impressionists, early American art of Worcester County, and a loan exhibition of Persian and Chinese art objects.

Olivia Dehn Wins Scribner Prize

Olivia Dehn, until recently of Chicago, now of New York, has been awarded the prize of \$250 offered by Charles Scribner's Sons for a design for the cover of the George Washington memorial edition of Gould's "History of Masonry."



One of Four Charles II Walnut Side Chairs in Mortlake Tapestry, XVIIth Century.

ART AND THE WOMEN OF AMERICA

Editor, Florence Topping Green, Past Chairman of the Art Division, General Federation of Women's Clubs

The Future

The only way to insure for the future is to work with the children, because in their hands will lie America's love of beauty. They must be made to have an interest in art. Genius is everywhere waiting to be developed.

Mr. Forest Grant, director of art in the New York schools, talked with the editor of this department concerning the work he is doing. He believes in giving every child full play in creative art. The exhibition of work from the city schools at the Brooklyn Museum for the past month shows decidedly the success of his plan. It is colorful and original. In many cases real talent is shown.

The first question asked was: "What is the keynote of the required work in Art Appreciation?" Mr. Grant replied: "The answer to that is on the title page of our syllabus, which says that true art is the overflow of a radiant spirit and the growth of art in any community depends not only on the number of workers, but also on the number of appreciative on-lookers, creators of an atmosphere favorable to the art spirit. We believe that youth is inherently interested in art achievements, and that we as educators have sufficient ingenuity and skill to further develop and satisfy that interest in a manner that will win for art many devoted and life long friends. All of them will be creators; some of them creators of art."

"What is the difference between your method and that in general use throughout the United States?"

"The aim of the art work in a large percentage of our cities is to give a highly technical training to the talented boys and girls *only*. Progressive movements in art study have at last brought us to realize that high school art education in the United States has been centered on the technical training of those 'talented few' until we have more creators of art than we can support properly because we have done little or nothing to develop respect, appreciation and a demand for more art among the thousands. *We have trained the creators but we have not provided the consumers.*

"In New York City we are trying to remedy this condition by requiring each boy and girl who enters high school to take two years of Art Appreciation side by side with their other high school studies. In the New York City high schools there are thousands of boys and girls, and in the schools of the country, thousands more, who are not planning to be professional artists, so that there is no necessity for their developing a technique in design or freehand drawing. These same thousands, however, must fit themselves for useful citizenship—will own homes that must be properly furnished—be employed where good taste is needed, not only in dress but also in the oft recurring decisions that beset a man or woman in business. In other words, these thousands throughout their entire lives will make choices that need careful thought, discrimination and judgment that can be developed by the proper kind of art instruction without interfering in the least with plans to become a scientist, a lawyer or a business man. Such a course will render each one taking it much more valuable to himself in his profession and to the world in general. The method used is one of leading rather than driving, by giving them

Questions on American Art for Prize Test

Here is the sixth list of questions in THE ART DIGEST competition for members of the General Federation of Women's Clubs who are subscribers to the magazine. The conditions and prizes for states, clubs and individuals were described in the 1st October and 1st November issues. Contestants will retain their answers until the contest closes.

- 1.—Name the sculptor who received the gold medal from the Holland Society for outstanding work in artistic or scientific achievement, this year?
- 2.—What American realist specialized in scenes of prize fights?
- 3.—Name the artist who did much for the art of camouflage during the war?
- 4.—What artist was also a designer of stained glass?
- 5.—What painter was among the first to enter Yellowstone Park?
- 6.—Who is the best known of the American Impressionists?
- 7.—What artist was largely responsible for the Society of Independent Artists?
- 8.—What Impressionist was successful in the portrayal of sunshine?
- 9.—What subjects did Mary Cassatt prefer?
- 10.—Name the organization founded by Twachtman?

the most interesting opportunities to acquire better taste and better art judgment in the most natural and enjoyable manner. In this way the boys and girls get to like art wherever they find it."

As to the use of books as a help in this course, Mr. Grant said: "I am not in favor of teachers using a text book for this work. The benefit and stimulus derived from research and broad reading of books and other publications on the part of the students must be kept uppermost in the mind of those giving instruction. It is obvious that Art Appreciation, a subject dealing generously with all phases of art, cannot admit of the exclusive use of any one book as a text or considered from any single individual's standpoint, but calls for information and knowledge gained from many sources."

To sum up, the aim of the course is to train the pupil to recognize and enjoy the world of beautiful things about him—to develop good taste, to enrich life and train for leisure, to gratify the desire to create, to engender the love of beauty and, above all, to discover the gifted pupil and encourage his talent so that he may be inspired to make the most of his natural ability.

Chairmen of school art committees of the Federation are requested to see that the schools in their districts have adequate art instruction.

NEW YORK

Because of the controversy over the relative merits of American and foreign mural painters, the first pilgrimage of the New York clubs under the leadership of the chairman, Mrs. Elizabeth J. Babcock, was to see the work of each. Mrs. Babcock writes: "I had felt that very few people, even those interested in art, knew what was in their own home town, and that it was not necessary to go abroad to find things worth seeing, so I arranged to conduct the clubwomen to a few of our recent mural paintings.

"We met at the Cunard Building and saw the ceiling by Ezra Winter and the fine maps by Barry Faulkner. Then, coming up Broadway, we saw Hildreth Meiere's beautiful and modern ceiling in the Irving Trust Building. Then more paintings by Mr. Winter in the Bank of the Manhattan Company, and his splendid cotton ports in the Cotton Exchange. Next, we went to the New School of Social Research to see the Benton murals and those of Orozco. We lunched with the Sert paint-

ings at the Waldorf and discussed the relative merits of foreign and American artists. Then we went to the Waldorf roof garden to see Victor White's paintings on gold mirrors. We wound up at the Heckscher Theatre with the lovely work of Willy Pogany." Other murals seen were those by Diego Rivera, John Scott Williams, Covey and Urban.

The party wound up at the charming room at the Junior League Club which was done by Mrs. Babcock herself. This program is given in full so that out of town clubs may be able to arrange similar tours.

VERMONT

Some of the Women's Clubs in Vermont, Mrs. M. W. Mayforth, chairman, have taken advantage of the pottery exhibit lent by the Art Division of the General Federation; the exhibit has been scheduled for three months from October 1 and the clubs that have had the pottery are most enthusiastic about the interest aroused.

The Bellows Falls Woman's Club held an art exhibit in connection with the pottery, including paintings by Nancy Jennings, who received a prize at the September exhibit in Manchester. A collection of oils was shown by Stephen Belaski, a Bellows Falls artist who has studied in Boston and France, whose work shows marked individuality.

Paul St. Gaudens was the speaker on "Sculptured Pottery" at the Alturian Club in Springfield in November. The Woman's Club in Barre exhibited 50 American etchings loaned by the art division of the General Federation. The Fleming Art Museum at the University of Vermont has held three noteworthy exhibits this season and will hold similar ones each month. A collection of 26 facsimiles of paintings done by Gauguin, Van Gogh, Cézanne, Monet and Degas are available as a travelling exhibit for women's clubs and schools. The Penny Art Fund has met with enthusiasm and paintings will be bought. Two prizes of paintings by Vermont artists will be given to clubs doing the most to promote art.

OHIO

The state chairman Mrs. R. W. Solomon, plans to encourage artists and craftsmen. Her latest message to district chairmen is "to know Ohio art and artists," arrange exhibitions, sell paintings, and help artists and craftsmen in every way. Her study program includes ceramics, for which Ohio is noted, architecture, museums, painting, sculpture and graphic arts. Ohio is interested in THE ART DIGEST contest.

Among the Print Makers, Old and Modern

Critics Both Praise and Scold the "Left Wing" Print Makers



"Madison Square Garden," by Ernest Fiene.



"Sunbath," by Emil Ganso.



"Mrs. K. at the Sink," by Cecil Bell.

The Society of American Print Makers, founded six years ago in revolt against conventionality and sterility in the graphic arts, is holding its annual exhibition at the Downtown Gallery, New York, through December. The exhibition has become in this brief period an outstanding feature of the Christmas season in New York art circles, giving a comprehensive cross-section of work by the left wing print makers. This year 34 artists are represented by new prints, many of them done especially for this show. The media are lithography, etching and wood cut, with the emphasis laid on the former, contrary to the usual run of print exhibitions.

The prints were picked by a committee of

selection composed of Peggy Bacon, Adolf Dehn, Ernest Fiene, Anne Goldthwaite, Stefan Hirsch, Edward Hopper, Yasuo Kuniyoshi, Richard Lahey, Charles Locke, Reginald Marsh, Kenneth Hayes Miller and Harry Wickey. Each had the privilege of selecting his proportion of the artists invited to exhibit. The result is, to quote the words of Edward Alden Jewell of the *New York Times*, rooms "gay with colors—not actual color, but the sort that a good black-and-white artist can bring so cunningly into play."

The critics disagreed radically on the merits of the show. Carlyle Burrows of the *New York Herald Tribune* asserted the assemblage is "marked by its adventuresome and progres-

sive spirit, and is extremely varied both as regards subject and means. On the one hand there are the specialists in etching or lithography, such as Adolf Dehn, Peggy Bacon, Wanda Gag and Harry Wickey, while on the other appear the works of painters who devote but a portion of their time to black and white." Margaret Breuning of the *Post*, on the other hand, was disappointed, stating that the exhibition shows what "the standard of having no standards can effect in an art organization." She concluded her rather bitter criticism with this warning: "It is time for this organization to realize that even an advanced group can get into as deep a rut as the most conservative alliance."

The Hundred Prints

At the Brooklyn Museum until Dec. 31 the tenth annual showing of "Fine Prints of the Year" is being held. This collection, as has been the custom in the past, is made up of two sections, the Continental and Great Britain grouped in one and the other devoted to American graphic art, totalling in all 100 outstanding etchings, drypoints, line engravings, mezzotints and aquatints.

Concurrent with this exhibition is the publication of the selection in book form, "Fine Prints of the Year, 1932", edited by Malcolm C. Salaman, well known English art critic, and Susan Hutchinson, Curator of Prints of the Brooklyn Museum (New York; Minton Balch, \$10.00).

In his usual manner, Mr. Salaman analyzes the fine points of each British and Continental work and comments on the artists' progress and change in style or subject. Both he and Miss Hutchinson, in the American section, comment on the fact that despite world-wide conditions in the period of June, 1931, to July, 1932, the graphic artists have "kept up their spirits", carried on valiantly and that there has been no diminution of production.

Miss Hutchinson in her foreword to the American prints notes the more frequent use of the aquatint and soft ground, but states that the younger graphic artists are turning to the burin and lithograph pencil rather than the etcher's needle.

There are absentees in both the British and American sections. Mr. Salaman says that Bone and McBey are busy in other fields and Sydney Lee has returned to "his old love", the woodcut. The American etchers missing are George T. Plowman, who died within the last year; Thomas Handforth, who is travelling in China on a Guggenheim fellowship; "Pop" Hart, who has been very ill and has therefore neglected his etching; and Louis Orr, Herman A. Webster, John W. Winkler and Donald Shaw MacLaughlan.

Following is the list of artists who are represented this year:

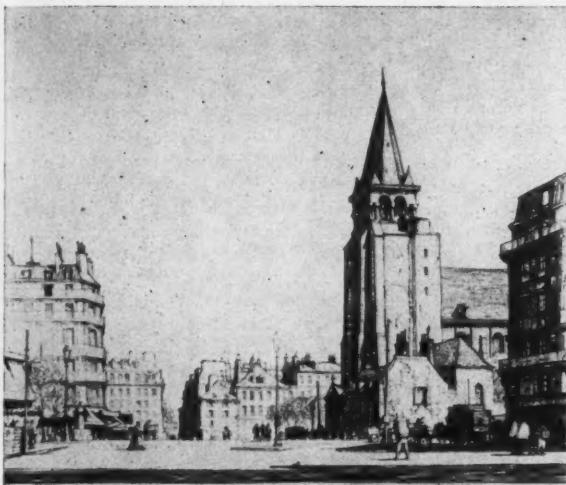
BRITISH—S. van Abbe, "The Revoke"; J. H. Amshewitz, "The Humorist"; Stanley Anderson, "Gleaners"; Stanley Angus, "Bamburgh Castle"; Winifred Austen, "Taking Alarm"; Robert Austin, "Midday Rest"; S. R. Badman, "Mill Street"; Leonard Beaumont, "The Arrival of the Cargo"; Edmund Blampied, "En Promenade"; E. Bouverie-Hoyton, "Castel Gandofo"; Frank Brangwyn, "Bridge at Sospel"; Arthur Briscoe, "Mixen Top-mast Cross-trees"; G. L. Brockhurst, "Dorette"; Enid Butcher, "In Nuremberg"; Sir D. Y. Cameron, "Tantallon"; John Copley, "Palma de Mallorca"; Francis Dodd, "Stanley Anderson"; Paul Drury, "Old Man Reading"; A. Hugh Fisher, "Brasenose College, Oxford"; W. Russell Flint, "Clatter and Whirl, Granada"; Geoffrey S. Gainer, "Floods and Reflection"; Evelyn Gibbs, "The Trattoria"; Stephen Gooden, "The Old Man and the Three Youths"; Sylvia Gossé, "Homeward Bound"; Joseph Gray, "Glengarry"; F. L. Griggs, "Owlpen Manor"; Martin Hardie, "On the Suffolk Coast"; Vernon Hill, "The Chase"; Kenneth Holmes, "Ponte S. Angelo, Rome"; E. Jennings Owen, "Sand Cart, Siena"; Dame Laura Knight, "Trio Gymnastique"; S. M. Litten, "Zaandam"; Elyse Lord, "Magnolia"; Harry Morley, "Commedia dell'Arte"; Job Nixon, "Repair Basin, Marseilles"; Orovida, "Pig-sticking"; Malcolm Osborne, "Sir Frank Short, R.A., P.R.E."; W. P. Robins, "The Shot Tower and Waterloo Bridge"; Henry Rushbury, "Isola di S. Pietro, Venice"; Sir Frank Short, "Excess Farm and Hindover"; Percy Smith, "The Tube Train, Morning"; Howard Somerville, "Mile, J. H."; Noel Spencer, "Gisors"; Leonard Squirrell, "Ainwick Castle"; Ian Strang, "Penshurst Place, Kent"; Edmund J. Sullivan, "Shove Ha'penny"; A. R. Middleton Todd, "Janet"; C. F. Tunnicliffe, "The Duel"; Sidney Tushingham, "Plaza San Martin, Segovia"; William Washington, "Crustaceans"; Geoffrey H. Wedgwood, "Sospello".

CONTINENTAL—Tibor Galle, "A Poor Hungarian Girl"; Julius Komjati, "The Joke"; Gyulio Zilzer, "The Dulcet Duo"; Marina Battigelli, "Padronale"; Antonio Carboni, "La Cathedrale, Bari"; Benvenuto Disertori, "Emblema 162"; Fabio Mauroner, "Ca da Mosto, Venice"; Piero Sansalvadore, "Winter Sun on the Thames"; Alfred Hammerback, "Ernst Glaser".

AMERICAN—John Taylor Arms, "Venetian Fili-gree"; Peggy Bacon, "Satyr"; Gifford Beal, "The Stone Cutter"; Frank W. Benson, "Pintails Pasing"; Richard E. Bishop, "Coming In"; G. L. Briem, "New York Tower under Construction"; George Washington bridge"; Andrew R. Butler, "Townshend Road"; Harrison Cady, "Moun-taineer's Cabin in the Great Smoky Mountains, North Carolina"; Samuel W. Chamberlain, "The Abbey Farm"; Howard Cook, "Hill Town"; J. E. Costigan, "In the Fields"; Ernest Fiene, "Madison Square Garden"; Emil Ganso, "Hudson River Village"; G. K. Gerlings, "Jewelled City"; Anne Goldthwaite, "Oliver"; Childe Hassam, "American Elms, Belfast, Maine"; Arthur W. Heintzelman, "Etude d'Enfant"; Eugene Higgins, "A Wanderer"; Polly Knipy Hill, "Country Auction"; Alfred Hutton, "The Ancient Oak"; Troy Kinney, "Dorisita"; Otto Kuhler, "The Panting Brute"; Armin Landeck, "Chinese Ferry"; Robert Lawson, "Unbekannter Meister"; Chester Leich, "Village Street, Bedford"; Martin Lewis, "Cathedral Steps"; Clara Mairs, "Farm with Pond"; Henriette A. Obersteuer, "La Cigarette"; Abbo Ostrowsky, "Bracing, Subway Excavation"; Roi Partridge, "Wells in the West"; Laurence F. Peck, "Sicilian Carnival"; Chester B. Price, "Manhattan Bridge"; Louis C. Rosenberg, "Capri, San Stefano"; Ernest D. Roth, "St. Martin's Bridge, Toledo"; Andre Smith, "Mountain Farm"; Lee Sturges, "Locating the Blind"; Walter Tittle, "George Bernard Shaw (No. 2)"; H. Emerson Tuttle, "Running Pheasant"; Levon West, "Peddlers, Venice"; Mahonri Young, "Burro and the Juniper Tree".

Among the Print Makers, Old and Modern

391 Prints Selected from 2,000 for American Etchers' Annual



"Place St. Germain des Prés," by Louis C. Rosenberg. Awarded Mrs. Henry F. Noyes Prize for Best Print.



"The Builders," by James E. Allen. Henry Shope Prize for Best Print from Viewpoint of Composition.

As reported in the last issue of *THE ART DIGEST*, the Society of American Etchers is holding its 17th annual exhibition at the National Arts Club, New York, until Dec. 27. The exhibition contains 391 prints, selected from more than 2,000 submitted works by the jury, which was composed of Ernest D. Roth, Albert E. Flannagan, Chauncey F. Ryder, Louis C. Rosenberg, Robert Lawson and Philip Kappel.

Four prize winners have been announced. Louis C. Rosenberg won the Mrs. Henry F. Noyes \$50 prize for the "best print in the exhibition" with his drypoint, "Place St. Germain des Prés." To James E. Allen's "The Builders" went the Henry B. Shope prize for

"the best etching as judged from the standpoint of composition only," an award made by a jury of three architects. The prize offered each year by John Taylor Arms, the society's president, for "the best piece of technical execution in pure etching," was won by Kerr Eby for his "Turkey Hill." The Kate W. Arms Memorial prize for "the best print by a member of the society" went to Robert Nisbet's drypoint, "Through the Willows." Honorable mentions were awarded to C. W. Anderson's "Vermont Hill," and to Allen Lewis's "Evacuation of Boston."

Margaret Breuning of the *New York Post* had nothing but praise for the exhibition: "The emphasis is on craftsmanship, the discipline

of drawing, the appreciation and acceptance of the qualities of the medium in its purest expression. Yet this showing is full of vital work, varied forms of expression, the power of imaginative conceptions embodied in brilliant technical performance. In this large exhibit, 391 items on the listing, there are few banal works or superficially conventional themes executed with reliance merely on technique. If it seems obvious that insistence on a high standard of technical accomplishment results in dull, routine work, this idea will be banished by a visit to this rewarding show. Nor are its subjects limited to formal architectural themes, although there are a number of such prints, superbly developed."

"Philadelphia" Etchers Show

At the Grand Central Art Galleries, New York, the Philadelphia Society of Etchers is holding its sixth annual exhibition, comprising about 200 prints by practically all the prominent etchers of America. The national aspect of the exhibition caused one critic to complain that the society's name was misleading—as misleading as was the former Brooklyn Society of Etchers, now the Society of American Etchers. The show reveals once more how a purely local organization can, through skillful management, become a national institution.

The exhibition will continue until Dec. 31, running concurrently by means of duplicates at the Newman Galleries in Philadelphia.

Black-and-White Show

The annual black-and-white show which the members of the Fifteen Gallery co-operated in holding comprised drawings, etchings, lithographs and block prints.

Isabel Whitney's landscape drawings in crayon were praised by the critics, the *New York Times* saying they attracted attention by "their sinuous line and general competence." Other members whose works were considered interesting by the *Post* and *Herald-Tribune* were Hans Scheidacker for his "bold line and vital pattern," Anders Johansen, Lars Hofstrup, Armand Wargny and Charles Aiken.

Two New Kerr Eby Etchings

Kerr Eby, one of the prize-winners at the American Society of Etchers annual exhibition, has just produced two new etchings, a landscape, "An Agawa Reach," and a night marine, "Shipping," which are published by Frederick Keppel & Co.

New Etchings by Arms and West

Kennedy & Company, New York, announces the publication of groups of new etchings by John Taylor Arms and Levon West. The Arms prints are: "A Breton Calvary," "La Tour de l'Horloge, Dinan," "Eglise St. Gervais, Gisors," "Towers of San Gimignano," "St. Catherine's Belfry, Honfleur," and "Limoges."

The West etchings, the result of the artist's visit to Colorado last Summer, are: "Tepee," "Changing Flies," "West Gate," "Stem Chris-tiania," "Netted," and "Knee Deep."

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The News and Opinion of Books on Art

An Art "Grammar"

"A Grammar of the Arts" was written by Sir Charles Holmes to aid understanding of the aspects of beauty in art whether in a great painting or a porcelain jug (New York; The Macmillan Co.; \$2.50). Sir Charles, who at one time was director of London's National Gallery, is a landscapist of note, an art critic and at present artistic consultant to Josiah Wedgwood and Sons, Ltd. He has therefore been able to draw from his own background and experience in compiling something in the nature of a "vade mecum."

The late John C. Van Dyke, professor of art at Rutgers University, who wrote the introduction to the American edition, acclaimed Sir Charles' effort in writing a "grammar of art" rather an "aesthetic" treatise, in as much as it is "high time we returned to first principles. For no great work of art in any field ever came into existence without its grammar, without great craftsmanship behind it."

The book is in two sections. In the first, the reader is acquainted with the historical setting of the different arts and the principles controlling them. The second is devoted to the application of these principles in the fields of painting, sculpture, architecture, engraving, etching, lithography, mezzotint, porcelain, glass-work, metalwork and woodwork.

Unlike most writers, this author does not start out to give a definition of art, for he says "philosophers and others who have written upon aesthetics have failed so far to find any answer to the question which is accepted as final or satisfactory." Instead of propounding a new definition, he turns from abstractions to a consideration of how works of art come to be.

He divides art creation into three forms—representative art, decorative art and constructive art. The first expresses the relation of the artist to the world outside him; decorative art has no necessary relation to the world outside the artist though its materials and imagery may often be borrowed from that world; constructive art is concerned with the making of utilitarian as well as beautiful things and more than all the other arts is governed by considerations of materials. Thus does Sir Charles define these divisions, and in his opinion a knowledge of them provides the foundation of sound principles, "which turn the analysis of even the most complicated manifestations of art into a relatively simple study."

"A Grammar of the Arts" is not repellent as most grammars have a tendency to be, but is a sane book, written clearly and simply, proving that art is not a turgid but an attractive subject.

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"A Woodcut Manual"

The woodcut of late years has been coming to the fore more and more in print shows. Two books in a season on woodcut technique indicate the trend. The latest one is "A Woodcut Manual" by J. J. Lankes, (New York; Henry Holt & Co.; \$3.50), who is said to be the first American to write adequately on the cutting and printing of wood.

In his preface Mr. Lankes says that every beginner's manual and technical art book from which he had hoped to acquire the rudiments of the woodcut baffled him to the point of discouragement with unimportant and extraneous information. Therefore, in the first two short chapters "Tools and Materials" and "Action" he gives the factual knowledge. He then goes on to refinements, wood engravings and woodcuts, matting, shipping and collecting money for the finished prints. Toward the end of the book he offers "After Words," a chapter which he terms the introduction. In this he says that "badly as jobs are needed . . . the greater need of humanity is for creative exercise." He further states that "the exploration of the woodblock for greater possibilities of expression is what makes the medium so fascinating to the modern artist and no doubt explains the renewed interest of the public in it." Like a number of other artists, the author advocates that it is much better for a beginner to make mistakes than to make nothing, to be himself and "to toot his own whistle if it be but a penny one, rather than pound the other fellow's big bass drum."

The book concludes with a very short history of this graphic technique, which reveals that the Chinese in the fourth century made block prints but that this had no influence on the European development. The first woodcut that influenced present day culture, the reader is informed, appeared in Germany, coincident with the introduction of paper, between 1320 and 1390. As a final touch Mr. Lankes presents some "don'ts" for print lovers, framers and matters, the shipper, the exhibitor and the artist. The first one for each is "Don't touch the surface of the print." The manual is enlivened with 31 illustrations explaining the text and 50 of the most characteristic of the author's own woodcuts.

New Style of Catalogue

The Museum of Fine Arts, Boston, has published an illustrated supplement, "The Oil Paintings, Illustrated" (\$1.00), to its catalogue of paintings. It consists of 279 reproductions in halftone of paintings owned by the museum and 41 which have been loaned to it for an indefinite period.

The illustrations are arranged alphabetically, with the title, size, artist's name and dates noted beneath each. This eliminates the usual grouping of pictures according to schools and countries of origin, which the museum authorities feel is a relief inasmuch as it is obvious for the student and non-essential for the layman.



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Dr. Rank's Book

The noted German psychologist, Dr. Otto Rank, has departed from his field of social and educational psycho-analysis and investigated the field of art in "Art and the Artist," translated by Charles F. Atkinson (New York; Alfred Knopf; \$5.00).

The preface to the book was written by Ludwig Lewisohn, who says that Dr. Rank "has descended to the centre from which all cultural phenomena radiate." Mr. Lewisohn feels that the explanations and revelations made by Dr. Rank are literally epoch-making and should and will open a new period in the study of the soul of the artist. He says that the learned psychologist destroys the "too facile notion of art as a by-product of the sexual instinct."

In the author's own preface he states that he has not attempted in this volume to give a history of art or culture but rather to reveal the "human creative impulse" and then to arrive at an "understanding of its specifically artistic manifestations through their cultural development and spiritual significance." He observes that artistic creativity as well as the human creative impulse generally "originate solely in the constructive harmonizing of this fundamental dualism of life." The "dualism" he alludes to is the relation between the "individual" and the "collective", the "personal" and the "social".

Some of the subjects discussed are the "Creative Urge and Personality," "Life and Creation," "Beauty and Truth," "The Artist's Fight With Art" and "Success and Fame."

In the chapter on "The Artist's Fight With Art" the author shows how the artist as an individual in his conflict with a collective ideology leads to the triumph of a new style or a "reaching out beyond himself." Dr. Rank points out that the artist does not *practice* his calling but is his calling and that, unlike other professional men, his calling is not a means of livelihood but life itself. Therefore the dynamic conflict of "impulse and will" is transformed in the artist to an ideological conflict between "art and the artist."

The book merits the attention of all those interested in the psychological interpretation of artistic manifestation. For proper assimilation, however, it requires a knowledge of the author's previous works in the field of psychology, to which he makes copious reference, and a familiarity with psychological terminology.

Monthly Booklets on Artists

A unique service will be introduced by the College Art Association's Research Institute in February when monthly publication will begin of a 16-page booklet called "The Index of Twentieth Century Artists." Each issue will deal with four or more American or European artists. Subscription will be \$10.00 a year.

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In the Realm of Rare Books

Rare Fore-Edge Paintings Given to Cincinnati



Fore-Edge Painting.
Ely Cathedral, "Book of Common Prayer."

The Cincinnati Art Museum, through the generosity of Mrs. Howard Wurlitzer, has acquired five rare examples of the little known art of fore-edge painting. This method of painting on the fanned fore-edge of a book (only the gilt edge shows when it is closed), was introduced into England about the middle of the XVIIth century and remains to this day as peculiarly English as the mezzotint. In the United States it has had occasional practice, with a number of artists carrying on the old art even today.

The museum's *Bulletin* contains an interesting brief history of the art by Eugenia Raymond, librarian. In the very early days when books had no leather backs or covers, and before the art of binding had been perfected enough to permit books to stand vertically on the shelves, it was customary to lay them on their sides with the backs against the

and weighted so that they will be held firm. The edge must be sized if the paper is at all absorbent. Water colors are applied by working the brush in the direction the leaves are lying. When the book is returned to its normal position gold leaf is added so that no color is visible. Fore-edge painting under gold became a lost art for almost a hundred years, until it was revived in the middle XVIIIth century by James Edwards of Halifax, its greatest exponent. The popularity of this type of decoration waned gradually after Edwards' time, although it has been revived at intervals.

Perhaps the most important of the books given to the Cincinnati Museum by Mrs. Wurlitzer is a "Book of Common Prayer," printed by P. Didot in Paris and sold by Edwards & Sons of Halifax in 1791. The decorations are attributed to the skilled hand of James Edwards. The painting, showing Brocket Hall,



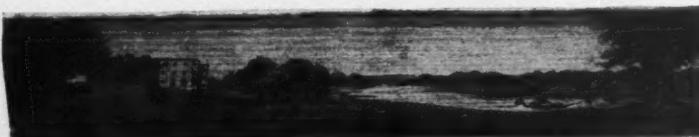
Fore-Edge Painting.
Traquair, Peeblesshire, Scotland, Scott: "Vision of Don Roderick."

wall. The title or the owner's name, for this reason, was painted on the fore-edge. From this practice, it is assumed, the art of fore-edge decoration gradually developed.

In France during the XVth century a type of ornament called gauffering was introduced. Gauffering, which is considered by many the most beautiful type of book-edge decoration, is made by the impression of various designs on the gilt edges of a book with a small pointed tool, slightly heated. The most successful of these are worked out in dotted lines. The use of color in addition to gauffering became popular in the second half of the XVIth century, particularly in Germany and England. On the continent gauffering was superseded late in the XVIIth century by plain gilt edges, but in England edge decoration took a different form—painting under gold. In applying this type of decoration the leaves are spread or fanned out as far as possible,

Hertfordshire, is carried out in neutralized colors giving the effect of monochrome. It was probably decorated for the first Viscount Melbourne, whose family lived at Brocket Hall about this time.

A first edition of the "Vision of Don Roderick" by Scott, printed by James Ballantyne & Co., Edinburgh, 1811, is a valuable example of the rare double fore-edge paintings. When the leaves are fanned on one side a view of Hawick on the Teviot appears, and when fanned on the other, a view of Traquair, Peeblesshire, Scotland. Hawick was the home of Scott's grandfather. Traquair, said to be the oldest house in Scotland, is identified with Tullyveolan of "Waverly." The third example reproduced herewith shows the southwest view of Ely Cathedral on the edge of a "Book of Common Prayer," printed at Cambridge, 1814, by J. Smith. The painter has depicted every architectural detail.



Fore-Edge Painting.
Brocket Hall, Hertfordshire, "Book of Common Prayer."

Auction Prices

Oil paintings and other works of art, the property of P. Jackson Higgs, New York art dealer, were sold at auction at the American Art Association-Anderson Galleries, Dec. 7, 8 and 9. The "high light" of the sale was the Gilbert Stuart "Portrait of George Washington," which went to a private collector for \$10,500. The total was \$57,837. Some of the other highest prices:

27—Cristoph Amberger, "Portrait of a Man," William Fox, \$1,000. 31—Francois Clouet the Younger, "Agnes Sorel, as Laura," Daniel E. Sickles, \$1,050. 33—Gentile Bellini, "Portrait of a Byzantine Emperor," William Fox, \$1,500. 34—Bronzino, "Bianco Capello de' Medici," William Fox, \$1,450. 36—Pier Francesco Fiorentino, "Madonna and Child with Angels," L. S. Kahn, \$1,350. 49—Romney, "Captain William Green," John Armstrong, \$3,200. 51—Gilbert Stuart, "Benjamin West, P. R. A." D. K. Hackett, \$2,100. 53—Gainsborough, "Mrs. Bolton," Mrs. M. B. Green, \$2,600. 154—Mario J. Korbel, "Torso of a Woman," W. H. Woods, \$575. 226—Jeweled gold crown set with pearls and rubies, Sung, Ralph M. Chait, \$4,500. 256—Fragmentary figure of Artemis, Graeco-Roman, collection of George Gray Barnard, Joseph Brummer, \$1,650.

McClelland Collection Sold

Gene Tunney, retired heavyweight champion, made his initial appearance as an auction devotee at the dispersal of the Nancy McClelland collection of French and English furniture and other objects of art at the American Art Association-Anderson Galleries, Dec. 2 and 3. Mr. Tunney purchased a pair of Regence needlework banettes, French, about 1725, for \$160; a Sheraton decorated window seat, English, about 1795, for \$100; and a Louis XVI carved and gilded mirror, French, about 1790, for \$105. The total was \$30,897. The highest priced items:

129—Acajou table bureau, by Fidelis Schey, C. T. Stanhope, \$500. 137—Small carved walnut canape by Pierre Boussel, A. T. Swann, \$500. 202—"Washington Inauguration at New York," papier peint designed by Nancy McClelland; agent, \$450. 246—Pair of Louis XV carved walnut bergères, McMillen, Inc., \$500. 328—Carved walnut chaise longue baignoire, attributed to Louis Delanois, J. S. Stanhope, \$650. 380—Queen Anne pine paneled room, English, about 1700, J. S. Stanhope, \$850.

Folsom Rare Books

Rare books from the library of the late Ida O. Folsom went under the hammer at the American Art Association-Anderson Galleries, Dec. 6 and 7. A first edition of "Pickwick" in the original parts, seven of them presentation copies from the publishers, went to Gabriel Wells for \$4,400. A few of the highest prices follow:

64—Apparently unpublished verses by Dickens, written for Mark Lemon, James F. Drake, \$1,100. 74—First American "Pickwick Papers," in parts completo, Walter M. Hill, \$1,700. 84—Charles Dickens, "The Strange Gentleman," in the original wrappers, Charles Sesser, \$1,550. 178—Thomas Hardy, "The Dynasts," presentation copy to Algonian Charles Swinburne, Thomas F. Madigan, \$1,500. 201—Kipling's presentation first edition of "Schoolboy Lyric," Lahore, Dr. A. S. W. Rosenbach, \$1,600. 202—Kipling's "Echoes, By Two Writers," Lahore, first edition, presentation copy from Kipling to his Alma Mater, Gabriel Wells, \$2,900. 450—Thackeray's "Vanity Fair," The Herschel V. Jones copy, first issue in original parts, Gabriel Wells, \$4,000. 498—The Herschel V. Jones copy of Walt Whitman's "Leaves of Grass," B. J. Beyer, \$1,250.

Chosen With Distinction

The Jumble Shops at 28 West 8th St. and 11 Waverly Place, New York, announce a series of group exhibitions, the pictures for which have been selected by Guy Pene du Bois, H. E. Schnakenberg and Reginald Marsh.

Grundy Leaves "The Connoisseur"

C. Reginald Grundy, editor of *The Connoisseur*, of London, since 1914, has resigned in order that he may devote his time wholly to literary work. F. Gordon Roe becomes his successor.

Great Calendar of U. S. and Canadian Exhibitions

DEL MONTE, CAL.

Del Monte Art Gallery—To Jan. 10: Holiday exhibition of smaller pictures by contributing California artists.

LAGUNA BEACH, CAL.

Laguna Beach Art Association—Dec.: Pictures exhibited before. **Fern Burford Galleries**—Dec.: Paintings by famous California and New Mexico painters.

LA JOLLA, CAL.

La Jolla Art Association—Dec.: Paintings by members.

LOS ANGELES, CAL.

Los Angeles Museum—Dec.: California Art Club Annual; paintings by Marousia Valero. **Billmore Salon**—Dec.: Annual exhibition, painters of the West. **Chouinard Art Gallery**—Dec.: Paintings by California artists. **Dalzell-Hathfield Galleries**—Dec.: Contemporary American paintings. **Hilsey Galleries**—Dec.: Fine small paintings.

MILLS COLLEGE, CAL.

Mills College Art Gallery—Dec.: Handwoven and printed textiles; retrospective exhibition concerning the history of the college.

PASADENA, CAL.

Pasadena Art Institute—Dec.: Annual sketch exhibit. **Pasadena Society of Artists**; paintings, Warren Newcombe; watercolors, etchings and drawings, Stanley Johnson.

SAN DIEGO, CAL.

Fine Arts Gallery—Dec.: Art Guild Annual; paintings and sketches, Rene Berlinecourt; lithographs, Stanley Wood; etchings, Margery Ryerson and Alfred Butty; artistic book-jackets.

SAN FRANCISCO, CAL.

M. H. De Young Memorial Museum—Dec.: Merle Armitage print collection; decorative designs and costume plates, Milo Anderson; "Horse Show" in art; To Dec. 25: Drawings, monotypes, water colors and lithographs, Alfredo Crimi; prints of the Washington Bicentennial exhibit. **Art Center**—Dec. 26-Jan. 7: Paintings, Jack Greathead; etchings, Gene Kloos.

SANTA BARBARA, CAL.

Faulkner Memorial Art Gallery—Dec.: A group of California Painters.

HARTFORD, CONN.

Wadsworth Atheneum—To Dec. 24: Paintings, Thomas Benton. To Jan. 1: **Hartford Salmonians**.

WASHINGTON, D. C.

Division of Graphic Arts (Smithsonian Bldg.)—To Jan. 1: Etchings, Sears Gallagher. **Art League**—Dec. 15-30: Recent paintings, Sewell Johnson; **Art Mart**, Arts Club—To Jan. 6: Paintings and etchings by members. **Corcoran Gallery of Art**—To Jan. 15: 13th Biennial contemporary American oil paintings. **Sears Roebuck & Co.**—To Dec. 31: Oils, Eliot Clark, Homer Davison, Lillian G. Palmedo; water colors, Thomas G. Moses, Addison Avery, David Shotwell, Elizabeth Kingsbury; etchings, Margery Ryerson; New trends in architecture; stained glass designs, Paula Balano and Ann Lee Willlett.

WILMINGTON, DEL.

Wilmington Society of Fine Arts—To Dec. 22: Etchings.

ATLANTA, GA.

High Museum of Art—To Jan. 1: Monotypes, A. Henry Nordhausen; block prints, Donald F. Witherstone; crafts work.

SAVANNAH, GA.

Telfair Academy of Art—To Dec. 31: Contemporary Water Colorists—1932 Rotary (A. F. A.); contemporary Mexican crafts (A. F. A.).

CHICAGO, ILL.

Art Institute—To Jan. 2: 45th Annual exhibit of American paintings and sculpture. **Carson Pirie Scott & Co.**—Dec.: Etchings and drawings, Marguerite Kirmse; old paintings, aquatints, engravings and antiques. **Chicago Galleries Association**—Dec.: All members exhibit. **Chester H. Johnson Galleries**—To Dec. 22: Drawings and water colors, A. Kenneth Ness. **Studio Gallery** **Incorporation** **Robinson**—Dec.: Water colors, prints and drawings, 35 Chicago artists. **Lakeside Press Galleries**—Dec.: Twentieth Century Prints.

DEKALB, ILL.

Northern Illinois State Teachers College—To Dec. 21: Fifty Prints by 10 Americans; etchings and drypoints (A. F. A.).

PEORIA, ILL.

Art Institute—To Dec. 24: Peoria district exhibit.

SPRINGFIELD, ILL.

Springfield Art Association—Dec.: One man show, Paul Schumann; American Society of Miniature Painters; Penn. Society of Miniature Painters.

INDIANAPOLIS, IND.

John Herron Art Institute—Dec.: Textiles from the Eliza Niblack collection. To Dec. 25: International water colors.

LAFAYETTE, IND.

Purdue University—Dec.: Graphic Processes illustrated (A. F. A.).

DES MOINES, IA.

Association of Fine Arts—Dec. 15-30: Porcelain figures from McGregor collection.

NEW ORLEANS, LA.

Isaac Delgado Museum of Art—To Jan. 4: Etchings, block-prints and lithographs. (Art Center, N. Y.); oils, Werner Hoehn; drawings, Karl Wolfe.

PORTLAND, ME.

L. D. M. Sweat Memorial Art Museum—Dec.: Water colors, Guild of Boston artists.

BALTIMORE, MD.

Baltimore Museum of Art—Dec.: Background of American painting; drawings and pastels, late Robert Henri; stencil prints, David T. Darling. **Municipal Art Society**—Dec. 15-31: Oils and water colors, Mary Worthington Crummer. **Maryland Institute**—Dec. 20-Jan. 2: Evening Sun contest sketches.

HAGERSTOWN, MD.

Washington County Museum of Fine Arts—To Dec. 23: Royal Society of British artists—water colors (A. F. A.). To Dec. 30: Etchings, Don Swann.

BOSTON, MASS.

Museum of Fine Arts—Dec.: Peruvian textiles; German and Netherlands Engravings of the XVth century. **Doll & Richards**—To Dec. 23: Moorish jewelry; Italian damasks. To Dec. 31: New etchings and dry points. **Sears Gallagher, Goodman-Walker Galleries**—To Dec. 24: Paintings, drawings and mural studies. Jose Clemente Orozco. **Goodspeed Book Shop**—To Dec. 31: Scrimshaw work on whalebone and ivory; made in mid-XIXth century prints for Christmas. **Grace Horne's Galleries**—Dec.: Paintings, drawings and etchings. **Studio Workshop**—Dec. 19-31: Exhibition of prints. **Robert M. Vose Galleries**—To Dec. 31: Paintings by Mrs. Nathaniel Emmons. **Massachusetts Institute of Technology**—Dec. 19-31: Persian Islamic Architecture.

CAMBRIDGE, MASS.

Harvard Society for Contemporary Art—To Dec. 23: Designs for the theatre.

HINCHINBROOK CENTER, MASS.

Print Corner—Dec.: Etchings and lithographs.

NORTHAMPTON, MASS.

Tryon Art Gallery Smith College—Dec.: Drawings and water colors, Georg Gross and James Thurber.

SPRINGFIELD, MASS.

George Walter Vincent Smith Art Gallery—To Dec. 24: Comparisons and Contrast. (College Art Assoc.).

WESTFIELD, MASS.

Westfield Atheneum—To Dec. 26: Modern Pictorial Photography (A. F. A.).

DETROIT, MICH.

Detroit Institute of Arts—Dec. 18-Jan. 22: English Architectural lithographs (A. F. A.).

GRAND RAPIDS, MICH.

Grand Rapids Art Gallery—Dec.: Grand Rapids Artists exhibit; Exhibit of Madonnas; Phillipian knives; small soap sculpture.

KALAMAZOO, MICH.

Institute of Arts—To Dec. 31: Mexican Crafts (A. F. A.).

MUSKEGON, MICH.

Hackley Art Gallery—Dec.: Retrospective exhibition of paintings, Alfred Jansson.

MINNEAPOLIS, MINN.

Institute of Arts—To Jan. 1: Japanese prints; modern Japanese prints; Five color Chinese porcelains.

ST. LOUIS, MO.

City Art Museum—Dec. 15-Jan. 15: Water colors, Winslow Homer. **St. Louis Artists Guild**—Dec. 18-Jan. 10: 2nd Annual exhibition of water color and craft work in various mediums by artists of St. Louis and vicinity. **St. Louis Public Library**—Dec.: Oils, Sue May and Paul Gill.

LINCOLN, NEB.

University of Nebraska—Dec.: Contemporary American Book Illustration (A. F. A.).

MANCHESTER, N. H.

Currier Gallery of Art—To Dec. 25: American Pottery (A. F. A.).

NEWARK, N. J.

Newark Museum—Dec.: Modern American Paintings and sculpture; aviation in art.

TRENTON, N. J.

New Jersey State Museum—To Jan. 29: Loan exhibit of Mexican arts and crafts from Dwight Morrow collection.

ALBANY, N. Y.

Institute of History & Art—Dec.: Etchings in color, Wm. Meyerowitz; etchings of Florence, Italy. Maxim Selbold.

BROOKLYN, N. Y.

Brooklyn Museum—To Jan. 2: Memorial exhibit, Victor Wilbour collection of original drawings; silhouettes, Baroness Maydel; paintings, modern American and European artists; pastel drawings of Javanese subjects, Elizabeth Telling; water color and tempura paintings of African subjects, Charles Kassler; "Fine Prints of the Year." **Grant Studios**—Dec. 19-Jan. 2: Memorial exhibit, Frederic Boston, monotypes and pastels; Brooklyn Water Color Club. Pierpont Hotel—To Jan. 4: Paintings, Virginia Griswold. **Towers Hotel**—To Dec. 28: Water colors by the Brooklyn Painters and Sculptors.

BUFFALO, N. Y.

Albright Art Gallery—To Dec. 24: 25th Annual Thumb Box exhibit, Buffalo Society of Artists. To Dec. 31: Gothic tapestries of the XVth and XVIth centuries; Chinese prints (College Art Assoc.). Dec. 15-Jan. 14: Italian Baroque Painting and drawing (College Art Assoc.). **Carl Bredermeler Gallery**—To Dec. 30: Seven Buffalo water colorists.

ELMIRA, N. Y.

Arnot Art Gallery—Dec.: Water colors, Margery Ryerson, Gladys Brannigan, Alice Judson.

NEW ROCHELLE, N. Y.

Public Library—Dec.: Water color exhibition New Rochelle Art Association.

NEW YORK, N. Y.

Metropolitan Museum of Art (Fifth Ave. & 82nd St.)—Dec.: Michael Friedsam collection; European Fans; New Tastes in Old Prints. **Aekermann & Son** (50 East 57th St.)—To Dec. 24: Oil paintings of hunting and coaching subjects, George Wright. **American Academy of Arts and Letters** (Broadway & 155th St.)—Dec.: Paintings, Gari Melchers. **American Folk Art Gallery** (113 West 13th St.)—To Dec. 31: First public exhibition of gallery's collection of American folk art. **An American Group** (Barbizon Plaza Hotel)—To Jan. 7: Second Annual guest exhibition. **American Fine Arts Building** (215 West 57th St.)—To Dec. 20: Winter exhibition National Academy of Design. **Arden Galleries** (460 Park Ave.)—Dec.: Screens. Max Kuehne; water colors of flowers, Jean McLane. **Argent Galleries** (42 West 57th St.)—To Dec. 31: Christmas show of small pictures, craft and sculpture. **Art Center** (65 East 56th St.)—To Dec. 31: Etchings; craftswork; doll houses designed by Delano & Aldrich. **Averell House** (142 East 53rd St.)—Dec.: XVIIIth century sporting prints. **A. W. A. Clubhouse** (253 West 57th St.)—To Dec. 31: Works in oil and sculpture. **Belmont Galleries** (574 Madison Ave.)—Permanent: Old Masters. **John Becker Gallery** (520 Madison Ave.)—Dec.: Isabel Carleton Wilde collection of early American Folk Art. **Boehler & Steinmeyer** (Ritz-Carlton Hotel) —Dec.: Old Masters. **Brunmer Galleries** (53 East 57th St.)—Dec. 15-25: French and Venetian XVIIIth century drawings. **Carnegie Hall Art Gallery** (154 West 57th St.)—Dec.: Third exhibition Carnegie Hall artists. **Ralph M. Chait** (600 Madison Ave.)—Dec.: Early Chinese porcelains. **Caile Art Galleries** (28 West 49th St.)—Dec.: Modern American and foreign artists. **Cheshire Gallery** (420 Lexington Ave.)—Dec. 19-Jan. 7: Paintings, George Lazzlo. **Contemporary Arts** (41 West 54th St.)—Dec. 20-Jan. 7: Retrospective exhibition of work of artists introduced by them. **Crozier & Lownes** (11 East 57th St.)—To Dec. 31: "American Sport in Art"; prints. **Delphic Studios** (9 East 57th St.)—To Dec. 31: Paintings, Alida Conover; water colors of Panama and Jamaica. **Delavante**. **DeMotte Galleries** (25 East 78th St.)—Permanent: Romanesque Gothic classical works of art and modern paintings. **Downtown Gallery** (113 West 13th St.)—To Dec. 31: Sculpture and pottery in ceramic, Carl Walters; exhibition of American Printmakers Society. **Durand-Ruel Galleries** (12 East 57th St.)—To Dec. 24: Flowers and still lifes (College Art Assoc.). **Ehrich Galleries** (36 East 57th St.)—To Dec. 31: Special Christmas exhibition of antiques; Old Masters. **Eighth Street Gallery** (61 West 8th St.)—To Dec. 24: Christmas group show, lithographs, water colors and small oils. **Fifteen Gallery** (37 West 57th St.)—Dec.: Annual Black-and-White exhibition. **Ferargil Galleries** (63 East 57th St.)—To Dec. 24: Paintings by Fritz Foord; paintings for children, Henry Beekman. Dec. 24-Jan. 1: Portraits and murals, Francis Chapin, Alice Flint (117 East 60th St.)—Dec.: Wall paintings. **Gallery 144** (West 13th St.)—Dec.: Choice examples of living art. **Pascal M. Gatterdam** (145 West 57th St.)—Dec.: Contemporary American artists. **G. R. D. Studio** (9 East 57th St.)—Dec.: Christmas Selling Show. **Grand Central Art Galleries** (15 Vanderbilt Ave.)—To Dec. 24: Recent little paintings, Hobart Nichols; small paintings, George Elmer Browne and F. Ballard Williams. Dec. 6: 6th Annual Philadelphia Society of Etchers. **Harlow McDonald** (667 Fifth Ave.)—To Dec. 30: Original etchings by Rembrandt and his contemporaries. **The Jumble Shop** (28 West 8th St.)—Dec.: Group exhibition selected by Guy Pene du Bois, H. E. Schnaiberg and Reginald Marsh. **Kennedy & Co.** (785 Fifth Ave.)—Dec.: Character drawings and figurines, Nancy Dyer. **Frederick Keppler & Co.** (16 East 57th St.)—To Jan. 5: Etchings and lithographs by Whistler. **Kleemann Thorman Galleries** (575 Madison Ave.)—To Jan. 15: Contemporary American and English artists. **M. Knoedler & Co.** (14 East 57th St.)—To Dec. 31: Old English color prints, mezzotints of the XVIIth century and sporting prints. **John Levy Galleries** (1 East 57th St.)—To Dec. 31: "Back to Bouguereau." **Marie Harriman Galleries** (63 East 57th St.)—Dec.: Drawings by Matisse for Mallarmé's poetry. **Julien Levy Galleries** (602 Madison Ave.)—To Dec. 30: Etchings by Picasso. **Lillienfeld-Van Diemen Galleries** (21 East 57th St.)—To Dec. 31: Paintings, Max Pechstein (College Art Assoc.). **Little Gallery** (18 East 57th St.)—To Dec. 18: Handwrought silver, Arthur J. Stone; decorative pottery, Maud M. Mason. **Macheth Gallery** (15 East 57th St.)—To Jan. 3: New England Paintings. Robert Strong Woodward; etchings suitable for Christmas gifts. **Pierre Matisse Gallery** (51 East 57th St.)—Dec.: Selected French paintings. **Midtown Galleries** (559 Fifth Ave.)—To Dec. 29: One man show by Saul; Christmas co-operative group show by members. **Milch Galleries** (108 West

57th St.)—To Dec. 24: Exhibition of paintings by Americans (College Art Assoc.). **Modern Furniture Center** (35 East 8th St.)—To Dec. 30: Etchings, drawings, lithographs by members of the Seven Arts Society. **Montross Gallery** (785 Fifth Ave.)—To Dec. 31: Drawings and sculpture, Mile. Jane Poupelet; special exhibition of gift pictures and pottery. **Morton Galleries** (127 East 57th St.)—To Jan. 2: Lithographs, Susan Flint. **Metropolitan Art Galleries** (730 Fifth Ave.)—Dec.: Dutch, French, Spanish, Italian and English schools. **Museum of Modern Art** (11 West 53rd St.)—To Jan. 15: "The Art of the Common Man in America." To Jan. 29: American painting and sculpture in the last 70 years. **National Arts Club** (15 Gramercy Park)—To Dec. 28: Annual exhibition of American Society of Etchers. **Newhouse Galleries** (578 Madison Ave.)—To Dec. 31: Christmas exhibition of religious paintings. **Painters & Sculptors Gallery** (22 East 11th St.)—To Dec. 31: E. E. Cummings and William Jorgenson. **Public Library** (42nd St. & 5th Ave.)—Dec.: Edouard Manet, his prints and illustrations; bookplates; portraiture in illustrated books and manuscripts. **Pynson Printers** (224 West 43rd St.)—Dec.: Artists designs and authors manuscripts for the Cophor. **Raymond & Raymond** (40 East 49th St.)—Dec.: Reproductions of renaissance and old paintings. **Rehbe Galleries** (683 Fifth Ave.)—To Dec. 24: Water colors, Douglas Brown. **Reinhardt Galleries** (730 Fifth Ave.)—To Jan. 7: Sculpture, drawings and scrolls, Isamu Noguchi. **Jacques Seligmann & Co.** (3 East 51st St.)—Permanent: paintings, sculpture and tapestries. **Schultheis Galleries** (142 Fulton St.)—Permanent: Works of art by American and foreign artists. **E. & A. Silberman** (137 East 57th St.)—Dec.: Old Masters and objects of art. **Marie Stern Galleries** (9 East 57th St.)—To Dec. 31: Costumes designs and architectural models, Natalie Hays Hammond; 5 ship half models, Harold Stern. **Valentine Gallery** (69 East 57th St.)—To Dec. 24: "Selection." **Whitney Museum of American Art** (10 West 8th St.)—To Jan. 5: First Biennial exhibition of contemporary American painting. **Wildenstein Galleries** (19 East 64th St.)—Dec.: Old Masters. **Howard Young Galleries** (881 Fifth Ave.)—Dec.: Selected Old Masters.

STATE ISLAND, N. Y.

State Island Institute of Arts—Dec.: Photographs by members of the Nature Club.

ROCHESTER, N. Y.

Memorial Art Gallery—To Jan. 8: Development of the Madonna; Persian frescoes, rugs and ceramics; Fifty Prints of the Year; Indian Art of the Southwest (A. F. A.).

SARATOGA SPRINGS, N. Y.

Skidmore College—To Dec. 20: Early religious paintings in reproductions; illuminated manuscripts (A. F. A.).

SYRACUSE, N. Y.

Museum of Fine Arts—To Dec. 19: Barter Show and In-door Street Mart.

RALEIGH, N. C.

State Art Society—Dec.: Oils from the Winter exhibition of the National Academy of Design, 1931 (A. F. A.); California Painters (A. F. A.).

CINCINNATI, O.

Cincinnati Art Museum—To Dec. 18: 3rd Annual jurieds exhibit of local work.

CLEVELAND, O.

Museum of Art—To Jan. 8: Indian Tribal Arts; drawings of the classical and romantic tradition before 1930; lithographs, Fantin-Latour; European velvets, brocades and damasks.

COLUMBUS, O.

Gallery of Fine Arts—Dec.: Oils, Guy Brown Wiser; Columbus Art League Thumb Box Paintings and black-and-white drawings; pottery and batik (A. F. A.).

DAYTON, O.

Denton Art Institute—Dec.: Contemporary exhibition of American painting (John Herron Art Institute); Spanish linens from the Byne collection.

TOLEDO, O.

Museum of Art—To Dec. 25: Modern Hungarian paintings (College Art Assoc.); International exhibition of wood engraving (College Art Assoc.).

PORLAND, ORE.

Museum of Art—To Jan. 3: Loan collection of paintings.

BETHLEHEM, PA.

Lehigh University—To Dec. 21: Contemporary American oil paintings (A. F. A.).

EDINBORO, PA.

State Teachers College—Dec.: Woodblock prints, linoleum cuts and lithographs (A. F. A.).

PHILADELPHIA, PA.

Art Alliance—To Jan. 2: Annual Exhibition Prints. To Jan. 8: Ecclesiastical exhibition. **Print Makers**—To Dec. 24: Christmas "Cash and Carry" exhibition of prints in color and black-and-white. **Print Club**—To Dec. 24: Special Christmas exhibition of prints. **Art Club**—To Dec. 31: 39th Annual Club exhibition.

Plastic Club—Dec. 21-Jan. 19: Annual water color exhibition. **Holland Fine Art Gallery**—Dec. 15-Jan. 1: Ryback exhibition continued. **Mellon Galleries**—Dec. 15-Jan. 4: George Biddle. **Newman Galleries**—To Dec. 24: Paintings by American and foreign artists.

PITTSBURGH, PA.

Carnegie Institute—Dec. 18-Jan. 31: Contemporary Oil paintings—Chicago Painters (A. F. A.); Paintings by David G. Blythe.

PROVIDENCE, R. I.

Museum of Art Rhode Island School of Design—Dec.: Paintings, Luigi Lucioni and photos from International competition.

MEMPHIS, TENN.

Books Memorial Art Gallery—To Dec. 29: Samuel H. Kress Loan exhibition.

DALLAS, TEX.
Dallas Public Art Gallery—Dec. 18-Jan. 10: Paintings, Thos. Stell; drawings, Helen Blumenreich, C. M. Spellman; "Fifty Best Books of the Year"; Klepper Club paintings.

FORT WORTH, TEX.
Museum of Art—Dec. 16-31: Fifty Books of the Year.

HOUSTON, TEX.
Museum of Fine Arts—To Dec. 25: Tenth "A" and "B" Circuit exhibits (Southern States Art League); water colors, Onorato Carlandi. **Hertzog Galleries**—Dec.: Woodblocks, etchings, Juranite Smith.

LUBBOCK, TEX.
Texas Technological College—Dec. 18-Jan. 15: Illuminated Manuscripts (A. F. A.).

Where to Show

[Societies, museums and individuals are asked to co-operate in making this list and its data complete.]

Birmingham, Ala.

SOUTHERN STATES ART LEAGUE—13th Annual Exhibition, at Birmingham Public Library, April 6-30. Closing date for entries, March 9. Open to members, annual dues, \$5. Media: painting, sculpture, prints, artistic crafts. Address: Ethel Hutton, Sec., Southern States Art League, 7321 Panola St., New Orleans.

Los Angeles, Cal.

LOS ANGELES MUSEUM—14th Annual Exhibition by Painters and Sculptors, to be held next Spring. Closing date for entries not announced. Open to all American artists. Media: oil painting and sculpture. For information address: Louise Upton, Los Angeles Museum, Exposition Park.

PRINT MAKERS SOCIETY OF CALIFORNIA—Annual International Printmakers Exhibition, at Los Angeles Museum, March 1-31. Closing date for entries, Feb. 7. Open to all. Media: etching, engraving, block prints, lithography. Canadas: gold, bronze, silver medals; Letha L. Storror prize. Address: Ethel B. Davis, Sec., Print Makers Society of California, 455 Marango Ave., Pasadena.

New Haven, Conn.

NEW HAVEN PAINT & CLAY CLUB—Annual Exhibition, at the New Haven Public Library. Tentative dates, Feb. 15-Mar. 15. Closing date for entries, not announced. Open to all. Media: oils, water colors, prints, sculpture. Prizes: three cash prizes in painting and prints, one in sculpture. Address: Ethel B. Schiffer, Sec., 357 Elm St., New Haven.

Washington, D. C.

SOCIETY OF WASHINGTON ARTISTS—1933 Annual Exhibition, at the Corcoran Gallery, Feb. 1-28. Closing date not announced. Open to all. Media: oils and sculpture. Prizes: Medals for best work in portrait, landscape, still life, sculpture. Address: Roy Clark, Sec., 13 Westmoreland Ave., Takoma Park, Md.

Chicago, Ill.

ART INSTITUTE OF CHICAGO—Fourth International Exhibition of Lithography and Wood Engraving, to be held as part of Century of Progress Exposition, June to November. Closing date for entries not announced. Open to all artists. For information address: Robert B. Harshe, Director, Art Institute of Chicago.

ART INSTITUTE OF CHICAGO—Second International Exhibition of Etching and Engraving, held in connection with the Century of Progress Exposition, June to November. Closing date for entries not announced. Open to all. Address for information: Robert B. Harshe, Director, Art Institute of Chicago.

HOOSIER SALON—9th Annual Hoosier Salon, at the Marshall Field Galleries, Jan. 28-Feb. 11. Closing date for entries, Jan. 19. Open to Indiana-born artists, residents for five years, property owners in Indiana, artists who received art training in the State. Media: oils, water colors, pastels, etchings, block prints, sculpture. Prizes: Many cash awards, totaling about \$5,000 and ranging between \$500 and \$50. Exhibition fees: \$5 for painters and printmakers, \$3 for sculptors. Address: Mrs. C. B. King, Executive Chairman, Hoosier Art Gallery, 211 W. Wacker Drive, Chicago.

New Orleans, La.

THE DOWNTOWN STUDIO—First Annual Exhibition of Contemporary Art, Jan. 8 to Feb. 1. Closing date for entries, Jan. 5. Open only to members. All artists eligible for membership. Annual dues, \$3. Last day for membership application, Dec. 30. Media: Paintings and prints. Address: Mrs. Monte Samuel, President, 529 Saint Ann St., Pontalba Bldg., New Orleans.

Wichita, Kan.

WICHITA ART ASSOCIATION—Sixth Annual Exhibition of American Block Prints, at the City Library Hall, Jan. 7-17. Closing date for entries, Jan. 1; cards, Dec. 25. Open to all. Media: block prints and wood engravings in black and white or color. No fee. No prizes. Address: Wichita Art Association, Western Litho Bldg.

SALT LAKE CITY, UTAH
Newhouse Hotel Gallery—Dec.: Landscapes and portraits, Florence Ware.

RICHMOND, VA.
Academy of Art—Dec. 16-31: Special exhibition of prints by members of the Southern States Art League. **Valentine Gallery**—Dec.: Victorian bedroom in Wickham Valentine's house.

SEATTLE, WASH.
Henry Art Gallery—Dec. 14-Jan. 15: American Oils assembled by San Diego Museum.

MADISON, WIS.
Madison Art Gallery—Dec.: International exhibition of lithography and wood engraving.

MILWAUKEE, WIS.
Layton Art Gallery—To Dec. 20: Water colors by Wisconsin artists.

Detroit, Mich.
DETROIT INSTITUTE OF ARTS—Annual Exhibition for Michigan Artists and Annual Exhibition of Society of Independent Artists, held jointly, Jan. 3-30. Closing date for entries, Dec. 22. Open to Michigan artists including those outside of state. No jury. Prizes and medals awarded. Exhibition fee \$1. Media: Paintings, drawings, prints, sculpture. Address: Clyde H. Burroughs, Sec., Detroit Institute of Arts.

Brooklyn, N. Y.
BROOKLYN SOCIETY OF MINIATURE PAINTERS—15th Annual Exhibition at the Brooklyn Museum, Jan. 23-Feb. 27. Work received, Jan. 4-5. Open to American and foreign artists. Media: water color on ivory. Medal of honor awarded. Address: Elizabeth Graham, Sec., 101 Columbia Heights, Brooklyn.

New York, N. Y.
AMERICAN SOCIETY OF MINIATURE PAINTERS—Annual Exhibition, at the Grand Central Art Galleries, Jan. 24 to Feb. 11. Closing date for entries not announced. Open to all. Media: Miniatures on ivory. Prize: Levanda White Boardman Memorial Prize. Address: Miss Sarah E. Cowan, Sec., 125 E. 10th St., New York.

FIFTY PRINTS OF THE YEAR—Annual exhibition of 50 prints, selected in triplicate, at the Art Center. Probable dates, Mar. 3-31. Probable closing date for entries, Jan. 1. Open to resident printmakers in the U. S. and American artists abroad. Media: etchings, wood cuts and engravings, linoleum cuts, lithographs. Two-man jury, one conservative, one modern. Address: American Institute of Graphic Arts, 65 E. 56th St.

NATIONAL ACADEMY OF DESIGN—108th Annual Exhibition, at the Fine Arts Building. Opening date not set; Closing date, April 18; Receiving dates for entries, March 13 and 14. Open to members and non-members. Media: oils and sculpture. Awards: Thomas B. Clarke Prize (\$300), Julius Hallgren Prizes (\$300-\$200, \$100), Altman Prize (\$1,000), Altman Prize (\$500), Isaac N. Maynard Prize (\$100). Salter Medal, Ellen P. Speyer Memorial (\$300). Address: Mrs. H. R. Brown, Registrar, National Academy of Design, 215 W. 57th St.

[Continued on page 30]

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A Review of the Field in Art Education

Longhi Peeped in a Window, Saw "The Bride"



"The Bride," by Pietro Longhi, Venice (1702-1762).

"The Bride," an intimate scene of XVIIIth century Venetian life painted by Pietro Longhi (1702-1762), who, along with Tiepolo, Guardi and the Canaletti, tried to stem the tide of artistic decay in Venice, has been added to the collections of the Minneapolis Institute of Arts. Thoroughly to enjoy a work of art it is necessary to understand the times and conditions that brought it into being. In describing the Longhi acquisition, the Institute's *Bulletin* gives a detailed picture of Venice in the days when Longhi was wandering its streets searching for his material:

"Venice the magnificent was succumbing to decadence, but she was picturesque and bewitching to the end. While other cities of western Europe busied themselves with more serious things, Venice remained a city of enchantment, and all the world flocked there for its holiday.

"In the paintings of Guardi and the Canaletti, who dwelt mostly upon its architectural beauty; in those of Tiepolo, who carried on the tradition of Tintoretto and Veronese in his decorative schemes; and in the witty little canvases of Longhi, who portrayed with convincing, airy grace the life of frivolity and music to which all Venice abandoned itself, one recaptures the mood of the most serene Republic as it approached its end.

"Never had a city been so amusing and bizarre, nor so whole-heartedly gay. Venice was the goal of pleasure-seekers, and Voltaire was in no way exaggerating when he made it the scene of that strange adventure in which Candide, dining with six strangers, discovered each to be a king....

"Longhi was the chronicler *par excellence* of the life of his compatriots. His world was that of light comedy; of the formal call, the toilette, the card party, the shop, the masked ball, and all the hundred and one little incidents that went to make up the daily round of existence in that delicious, by-gone age. His paintings are like so many captured impressions of the fleeting moods of his contemporaries....

"One has the feeling that he was never so amused as when he wandered or peeped around, catching the Venetians at their little diversions, and transferred them, in his rich mellow colors, to canvas. It was probably on one of his prying pilgrimages about the city that he came upon the scene which is depicted in the Institute's canvas."

Popular Museum for Barcelona

A museum of popular art is to be established at Barcelona in the Spanish Village constructed for the Barcelona Exposition.

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Brushes, Ballots

The latest political row at the Art Students League of New York resulted in a victory for the Liberal party over the Radicals. After four hours of electioneering, the students making up this self-governing, self-supporting school selected the Liberal presidential candidate, Lynn Fausett, mural painter, by a vote of 147 to 120, over David Morrison. George Grosz' name was "written in" on 18 ballots. The new president's first words were: "Art cannot be made by ballots or politics; it must be created by brushes; so get out your brushes and battle it out."

Henry E. Schnakenberg, the retiring president, explained in his opening address that he had "taken the job to calm the students after the hysterical situation last Spring." It will be remembered that at that time John Sloan resigned from the presidency and denounced the league's board of control as art politicians when they refused to place George Grosz, the noted German modernist, on the teaching staff. Mr. Schnakenberg then threw the floor open and called for debate "in a serious and dignified way." Heated argument, hisses and laughter ensued, according to the *Times*. The Radicals wanted "revolutionary, socially significant art" to be taught; the Liberals put forward the argument that the main function of the league was "to give instruction in drawing, painting and the making of pictures, and let the student use that knowledge in any way he likes." The *Times* reporter wrote that he waited in vain for a definition of "revolutionary, socially significant art."

Mr. Fausett carried the entire slate of his party with him. Reginald Marsh and Bianca Todd were named vice presidents; Frank Alcott, Edmund Yaghjian and Richard Kingsbury were elected to the board of control, a body of twelve members which runs the school for the students. A vote of thanks was extended to the retiring officers and to Mr. Sloan. Honorary memberships in the league were voted to Max Weber and Hayley Lever in recognition of professional eminence. As one of his last duties, Mr. Schnakenberg announced that the Carnegie Corporation had given \$10,000 for scholarships at the school.

Complete harmony descended on the school like a dove's wing at 1 o'clock in the morning, as the Radical party announced that it had gone out of existence.

Receding Needs

"I see by the papers," said Mr. P. Lapis Lazuli, the noted artist, "that manufacturers of men's belts are now making them three inches shorter on the average. But what I'm interested in is economy in safety pins."



200 W. 57 St., N. Y. Circle 7-3487

A Review of the Field in Art Education

American Taste

Royal Cortissoz of the New York *Herald Tribune*, dean of American art critics, delivered a lecture at the Whitney Museum on "The Basis of American Taste," in which he defined taste as the fruit of human experience and proceeded to illustrate its development in American art and architecture.

The critic discarded the historical and philosophical approach to his subject, recognizing that "taste is developed by various educational processes, and that it is essential for the student to philosophize his discriminations." Taste, he said, was the fruit of contact with works of art, and the true basis of taste was established by the men who made a nation's art.

Remarking that he had no theories to offer but only impressions of facts in his experience, Mr. Cortissoz confined himself chiefly to New York. He described the city of his youth, when taste was "poisonous," with business buildings downtown "nondescripts in cast iron, and the dwellings uptown so many expressions of ugliness in brownstone."

"Taste in pictures, apart from the old family portraits," he said, "was satisfied with the sentimentalities of Meyer von Bremen or the fripperies of the Paris Salon. The little panels of Meissonier were then worth their weight in gold, and a picture like Jules Breton's 'First Communion' could make a sensation in the auction room. The first portents of change to a better order were provided by the architects."

The speaker disclaimed any intention of "reviving the battle of the styles," but concentrated instead upon the beauty and good taste which were cultivated by our architectural pioneers. He named Richard Morris Hunt as a leader of immense influence and acclaimed the W. K. Vanderbilt mansion at Fifth Avenue and Fifty-second St., which was razed a few years ago, as a type of serene elegance which "apart from any question of style was bound to affect the taste of the people."

He referred to houses designed by McKim, Mead & White as having introduced a new standard which was the embodiment of taste-fu principles. "Hunt and McKim," he said, "awakened in the American people a consciousness of architecture as an art," while the classical note predominantly struck in the Chicago World's Fair was "invaluable in refining American taste." Mr. Cortissoz paid tribute to Louis Sullivan's part in the scheme as contributing a masterly style of his own. "The public at the time needed," he said, "just the standard of balance and taste which the classical buildings supplied. At the same time interesting experiments in mural painting were made by a large group of American artists who added to the impetus given the subject in this country by Hunt and John La Farge."

From his discussion of Stanford White as an architect, Mr. Cortissoz proceeded to describe his office as a clearing house for all the arts and told of his calling in painters and sculptors for work upon his buildings. "White,"

The Student's Mind Now Turns to Summer



Summer Class—Eastport School of Art.

Though Winter makes warm studios alluring, the mind of the art student, even in mid-December, is turning to next season's work out of doors. The above photograph, mingling land and sea and painting zeal, has for its subject a class at the Eastport (Me.) School of Art, which is directed during the Summer by George Pearse Ennis. The reproduction emphasizes a suggestion brought out some months ago by *THE ART DIGEST*, to the effect that joining an art class affords both the student and the art lover a means of having the most pleasurable and the most economic vacation possible. Tuition and board in a Summer art colony costs a good deal less than ex-

istence at any sort of a desirable "resort." Dickens said ("Oliver Twist") that the way to learn botany was to weed the garden, and by the same token the way to learn about art is to join a painting class.

Many students who studied outdoors at Eastport are this season appearing in individual exhibitions in New York, Chicago and Philadelphia. They appear in the big competitive shows, also, and one student at Eastport has received five prizes in the last two years. Mr. Ennis' New York school, at 681 Fifth Ave., will conclude its seven months' course on May 15, and two weeks later, on June 1, the Summer school will open at Eastport.

he said, "was a great service to taste through the impact of his sympathy and encouragement upon the art world." The speaker also alluded to the influence of magazines like "Harper's" and "The Century," through their illustrators and the chance they gave to the rising school of wood engravers.

The remainder of the lecture was devoted to tributes to a number of the noted artists of the '90s who had a share in defining American taste, including La Farge, Ryder, Thayer, Chase, Dewing, Duvivier, Twachtman, Weir and Blum. Mr. Cortissoz interspersed his critical tributes with anecdotes of many of the artists who were his personal friends.

"It is appropriate to discuss these men at the Whitney Museum, where the younger generation is so generously given its chance today, and where the older generation should not

be forgotten," he said. "It needs the more to be remembered at this time, because people are prone to think of yesterday in terms of today's likes and dislikes, whereas it is important to realize what the founders of American taste meant to their contemporaries."

A "Paris Ateliers" Exhibition

The Paris Ateliers of the New York School of Fine and Applied Art (Parsons) announce an exhibition of designs for interiors and decorative illustration, to be held at the American Art Association-Anderson Galleries, Jan. 10 to 17. These designs are the work of advanced students and many show the results of research in France and Italy. The Paris ateliers were founded in 1920 by William M. Odom, now president of the school, and occupy one of the historical buildings in the Place des Vosges.

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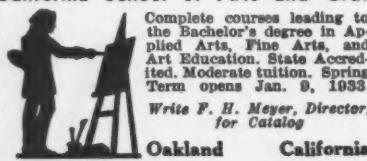
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An Industrial Annual

The National Alliance of Art and Industry has announced a novel form of industrial exhibition to be held at the Art Center, New York, from Jan. 16 to Feb. 15. The exhibition is entitled "New Materials, New Products and New Uses," and has been organized to afford the industries an opportunity of presenting new machine-made products, incorporating beauty of design, under the auspices of an organization whose program promotes a closer co-operation between manufacturer, designer and the public. It is planned to make this exhibition an annual affair.

Products of all types placed on the market within the past two years, as well as those not yet commercially available, are eligible for exhibition. New uses for familiar products or new processes which favorably affect the design quality of material will be shown. Design quality will determine the eligibility of any given object—more technical excellence or novelty not being enough in themselves to insure inclusion. The range will be extremely wide, from new materials used in the building industry to novel household equipment.

Conditions of entry may be obtained from the National Alliance of Art and Industry, 65 East 56th St., New York.

Russian Child Art Here

For the first time an exhibition of the art and handicraft of Russian grammar school students is being shown in the United States, at the American Russian Institute, 131 East 60th St., New York. Sent over by the V. O. K. S. Russian cultural society, the material came mostly from the schools at Kiev and Odessa, the work of pupils under 15. After closing in New York on Dec. 22, the exhibition will be sent to Philadelphia, Chicago and San Francisco.

Of particular interest is the comparison that may be made between these examples and those produced by American children of the same age. On this point the New York *Herald Tribune* said that the 200 drawings, models, and linoleum cuts "are not unlike the work being done in American public schools. The choice of subjects, however, shows the extreme technicalization of the Russian educational system."

Van Emburgh Criticisms

Following its annual custom, the Van Emburgh School of Art, Plainfield, announces a series of open criticisms and lectures for the public without charge, conducted in the interest of art appreciation and advancement. John F. Carlson will criticize landscape paintings and will speak on the subject of landscape painting in general the evening of Jan. 4. On Jan. 5 Dudley Gloune Summers, illustrator, will criticize black and white work, drawings and illustrations. The following evening Lew E. Davis will criticize still lifes, portraits and figure paintings. All lectures will begin at 8 p. m.

Artists and students are invited to submit paintings and drawings and to attend. Work must reach the school before Dec. 31, to be hung in the school gallery in the order in which it is received.

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Taft Honored

Lorado Taft of Chicago, one of America's best known and loved sculptors, has been honored by the Holland Society with the award of the annual gold medal bestowed by the organization for outstanding work in artistic or scientific achievement. The New York Times, reporting the formal presentation, said: "Standing straight, not looking his 72 years, the creator of the famous Black Hawk monument said humorously that he had 'waited a long time for this medal.' He had seen others get it and he thought that the line would never get down to him." Mr. Taft recently recovered from a serious illness.

In his acceptance speech, the sculptor declared that the future of the country's love of beauty and of its artistry lies in the children. His advice is to get them interested, in some such fashion as Walter Damrosch is doing in music, adding that "some day some one is going to come along and do that" and the battle will be won.

"Life is the most romantic and joyous of all adventures and the biggest thrill a man can get out of it is the realization that he is a benefactor and incentive to people," said Mr. Taft. "Personally, I do not want to labor with mature minds, but if I can only get the children interested, if I can only awaken in them the great love of beauty and the incentive to a high artistic ideal, I shall be the happiest of men. We must have these things [an artistic consciousness and a going back to handicraft and a national interest in the cultural and spiritual] so that when great art comes along it will be recognized and fostered as it should be."

College Art Student Prizes

The College Art Association announces the awarding of the following prizes in its third annual student competition: Oil painting—"Portrait," by Rudolf Myers, Indiana University. Water color—"Windy Evening," by Kenneth Callahan, University of Washington. Black and white—"Lilies," by Alma Olson of Texas State College for Women. The jury consisted of Victor D'Amico, Ethical Culture School; Austin Purves, Cooper Union; and Andrew McMahon, College Art Association.

Canada Has 15 Art Museums

A report on the museums of Canada, prepared for the Carnegie Corporation, shows that there are 125 such institutions in the Dominion, of which 49 and 37 are in Quebec and Ontario respectively, 16 in the Maritime Provinces, 9 in British Columbia and 14 in the Prairie Provinces. About 70 are general, 21 are devoted to history, 20 to natural history, 15 to art, 7 to industry,—this total of 133 being due to the fact that some are devoted to more than one function.

Rochester Museum Is Crippled

Because the city cut its appropriation for the Rochester Museum of Arts and Science to \$6,000, making an effective organization no longer possible, Arthur C. Parker has resigned as director after Dec. 31.

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League Dept.

[Continued back from page 31]

Let us look for a moment at this question of commercialism. The accusation that we are money grubbers is so far from true that it is difficult to understand any basis, no matter how absurd, for such an idea. We are so inept at haggling over pennies that every European shopkeeper knows what fools we are about money. But they say we have commercialized our art.

In Italy there are marble cutters who have spent their lives chiseling out replicas of just one figure. After reproducing the same figure year after year they acquire a wonderful proficiency and turn them out with machine-like precision. An Italian builder of churches recently said to me: "They are terrible, but I have to use them." They cost about the same after they have been brought here as does a block of marble of equal size. That is commercial art with a vengeance!

In France there are speculators who often buy up all they can of a new art fad—good and bad together—in the hope of making large profits if the fad is successful. When they load up with trash in the hope of selling by means of propaganda it is commercialism of the worst order.

In France, Germany and Austria etchings seem to be turned out by factory methods. They can be purchased for as little as twenty-five cents. It costs as much as that to print an etching in this country.

We are a commercial nation. But I do not think we are mercenary. I believe we care less about money as an end in itself than do the people of any other nation. We enjoy our commerce. We care little for money itself. We use it as counters in a game.

The American artists certainly are not mercenary. It might be better for them and for American art if they had some of the commercial instincts of those with whom they must compete—if they could use some of the advertising methods employed by foreign artists who come here, and, by special arrangement by foreign societies, paint portraits of our Presidents. Our Presidents can not refuse to give the necessary sittings without discourtesy to the societies making the request.

Since Washington's time, when a French sculptor was invited to come here to make a statue of him who was shortly to become our first President, it has been customary for foreign artists to covet the honor of making portraits of the heads of our government. And when they are not invited to do so they use other means, and then by press notices give the impression that they were invited. I have never heard of an American painter using a like method to make a portrait of King George. Possibly our painters are too well bred to take up the time of a busy man for self-advertising purposes, or, perhaps, King George would not be afraid of refusing such an obvious use of his high office for advertising.

America has the artists. But they must get along as best they can, selling an occasional painting or piece of bronze, subsisting on crumbs, while year after year they see huge sums of money spent by American museums and art patrons for spurious art in Europe. Not a year passes without bringing to light some ring of crooks which is fostering fake works of art on American buyers.

America has the artists. We are entering upon a golden age of art. And, unlike every other renaissance, art is not being subsidized by Church or State. For the first time in the history of the world art is being supported by the public. In view of that fact who can say that our public has no artistic appreciation? Other governments foster art in various ways. In our country the artist can look only to the public for support, and therefore, the artistic future of America is in the hands of the people.

Acquires Famous Statuette

A famous ancient Greek terra-cotta statuette based on the Diadoumenos of Polykleitos, which was exhibited as a loan at the Louvre for about ten years, has been acquired by the Metropolitan Museum. It stands 11½ inches high, with the hands and the legs below the knees missing.

The terra-cotta was found 50 years ago in Smyrna. From the original purchaser it passed into the ownership of the late Carlos Blacker of England, whose widow lent it to the Louvre and has now sold it to the Metropolitan Museum.

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Where to Show

[Continued from page 25]

NATIONAL ASSOCIATION OF WOMEN PAINTERS & SCULPTORS—42nd Annual Members' Exhibition, at the Fine Arts Building, Jan. 16- Feb. 5. Closing date, Jan. 9. Open to members. Media: painting, sculpture, graphic arts. Nine prizes totalling \$900 and three medals. Address: The Secretary, Nat'l Ass'n of Women Painters & Sculptors, 42 West 57th St.

SOCIETY OF INDEPENDENT ARTISTS—17th Annual Exhibition, at the Grand Central Palace. Approximate dates, March 1-31. Closing date for entries, Feb. 15. Open to members, annual dues \$9. Media: painting, sculpture, graphic arts. No prizes. No jury. Address: Society of Independent Artists, 54 West 74th St.

Cincinnati, Ohio.

CINCINNATI ART MUSEUM—40th Annual Exhibition of American Art, at the museum, June 4-July 2. Closing date for entries, May 21: blanks, May 8. Open to all American artists. Media: painting and sculpture. Address: Cincinnati Art Museum, Eailin Park.

Philadelphia, Pa.

PENNSYLVANIA ACADEMY OF THE FINE ARTS—128th Annual Exhibition of Oil Painting and Sculpture, at the Pennsylvania Academy, Jan. 29-Mar. 19. Work received until Jan. 9, cards until Jan. 7. Open to all American artists. Media: Oil and sculpture. Awards: Edward T. Stotesbury Prize, Mary Smith Prize, Temple Gold Medal, Lippincott Prize, Jennie Sesman Gold Medal, Carol H. Beck Gold Medal, George D. Widener Memorial Medal, James E. McClees Prize. Address: John Andrew Myers, Secretary.

ART ALLIANCE—Annual Exhibition of Circulating Picture Club, Jan. 6-26. Closing date for entries, Dec. 28. Open to all. Address: Dorothy Rohr, Philadelphia Art Alliance, 251 S. 18th St.

PRINT CLUB OF PHILADELPHIA—5th Annual Exhibition of American Lithography, Jan. 16 to Feb. 4. Closing date for entries, Jan. 6. Open to all American Lithographers. Exhibition fee 50c. Awards: Mary S. Collins prize, \$75. Address: Mrs. Andrew W. Crawford, Director, Print Club, 1614 Latimer St.

Seattle, Wash.

NORTHWEST PRINTMAKERS—5th Annual Exhibition at the Henry Gallery, Mar. 5-31. Receiving dates, Feb. 10 to 25. Open to all on payment of \$1 handling fees, constituting membership. Purchase prizes. Address: Kenneth Calahan, Sec., Art Institute, 337 Henry Bidg. Seattle.

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NEW YORK REGIONAL CHAPTER'S MEETING

THURSDAY EVENING, DECEMBER 15th,
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 Street, New York, N. Y.

An account of this important and perhaps historic meeting will appear here in the next issue of THE ART DIGEST.

A TRIBUTE TO THE AMERICAN PEOPLE

Excerpts from a stirring address delivered by our fellow member, Mr. Haynsworth Baldrey, at the Montclair Art Museum before the members and guests of The New Jersey State Regional Chapter of the League, December 4, 1932.

I am going to talk about something which many claim does not exist. I wish to pay tribute to the American public for its appreciation of art. For it is my firm conviction that no country on earth has a public more keenly interested in art, or a public with a deeper love of all beauty...

I believe real art is understood by everyone—by the man with the dinner pail. He may not appreciate it fully but if it is real art, it will touch his heart. And art appeals to the emotions rather than the intellect. Great art arouses the same emotions in the humblest observer as it does in the most sophisticated observer...

Some art critics, dilettantes and novices, alas, try to surround themselves with mystery, to set themselves apart from what they call the common herd, thus satisfying their own petty vanity. It has been my good fortune to know a few of the high priests of art. They are simple men, as easily understood as is their art.

Most of all, we are charmed by the myth that America has no art appreciation, which is preached abroad. That is easily understood. For if the American public were not afraid to use its innate good taste it would no longer buy the junk that is dumped on our market by foreign countries.

So, the artist, and the critic, and the lecturer from across the sea, have all told the American public that it has no appreciation of art and it has gradually accepted that statement as a fact. It now is a little timid about holding any opinion about art. It says: "I do not know much about art, but I know what I like." Oh, I wish it would leave off the first part. I wish it would stick out its chest and say: "I know what I like," and then would buy it. I am willing to place a bet that it would be better art that it would purchase by that method than by the present system of buncombe and ballyhoo.

If we could tear down the veils that have been hung about art—and doubtless we would find a few cobwebs as well—if we could get rid of all the jargon and mystery, we would find art to be so simple that we would be ashamed to say: "I don't know much about art."

Art is the result of that human quality which impels us to attempt to beautify everything with which we come in contact. If any man-made object fully satisfies that inborn craving for beauty it is art. I am sincerely convinced that if the American public used that basis for judgment we would soon have a truly American art of the highest quality. And what we bought from Europe would be great art. For while I wish to emphasize the fact that much of the stuff we now buy from Europe is disgusting, I do not want to give the impression that I do not value great art regardless of its origin. I am amazed that any country with any pretence of ethics, where art is under government control—France, for instance—will allow its artists and dealers, by use of the most blatant propaganda, to dump tenth rate art upon the United States as representative of their culture.

Certainly there is no basis for doubting our ability to develop a great art. We had at one time a truly great art. When America was very young; when intercourse with other nations was not so easy; when we were more dependent upon home made articles, we gradually built up within our own country a new art form. It was so magnificently simple that it could be applied equally well to the andirons and the warming pan, the table silver and furniture. It was applicable to the homes of great planters and to the fisherman's cottage. The finest architecture, both small homes and great public buildings, in our country today is still based upon the Colonial form of art...

If I were teaching art appreciation to a class

of youngsters, besides taking them to art galleries, I would take them through the stores where the common things of life are sold. I would point out to them the beauty of skillets and sauce pans, of stoves and kitchen cabinets. I would try to show them that we use our art appreciation in every purchase—that art is not a thing apart to be placed only in museums but is a necessary part of our everyday life.

I am trying to show that art is a part of our lives whether we are conscious of it or not. And that, when we are not conscious of it, but trust our emotions, we instinctively buy art. It is only when we are consciously viewing art that we hesitate because of the confusion which has been created.

Picture an ordinary American business man buying a car. He has examined several makes. Mechanically they are as near perfection as they can be made at present. There is little upon which to base a decision from that standpoint. And in the final analysis he buys the car which appeals to him individually by its appearance. For that reason the makers of motor cars are struggling to perfect their designs, and year by year as they approach nearer to the ideal which we unconsciously hold.

This business man does not say that the appearance of the car which he chooses satisfies the cravings of his soul for an expression of speed and power. He does not analyze his feelings at all. He does not know he is buying art. Can you imagine his decision being influenced by a stranger who might shrug his shoulders and raise his eyebrows? He would say: "I guess I know what I want." Now imagine this same man in an art store where he has come to buy a picture. A shrug of the shoulders and a lift of an eyebrow would throw him into a panic. He would not dare buy what he wanted. If he would use the same emotional reactions he used in buying his car, if he would stick out his chest and say as he did about the car: "I guess I know what I want," if he would forget the buncombe and buy what he wanted, America would soon have a distinctive art.

A friend of mine has in his studio a piece of work upon which he has been engaged for more than a year. Many people have seen it and some have been enthusiastic. But the one who has shown the greatest enthusiasm was a fish peddler. He had no inhibitions and his emotions were plain to see. He almost wept. He was a plain, "hard-boiled" American youth selling fish. Had he been a Russian, most people, seeing his reaction, would have exclaimed: "The Russian people are so emotional, and they certainly do have a wonderful appreciation of art!"

When I see and hear the things that are written and said about us, it is hard not to talk back as freely as our critics talk about us.

The worst offenders in this personal criticism, I presume, are the British who come here to lecture. They say we like it. To show them that we do not we would have to be as lacking in common courtesy as they.

By all nations we are called barbarians and money grubbers. A witty Frenchman says we are the only nation that went from barbarism to decadence without passing through civilization. He is the only one of whom I know who gives us credit for having passed beyond a state of barbarism. They admit our advancement in machinery, in science, in surgery. They question our art. If they were right—if we had no art—we would be less than barbaric. For every nation is judged eventually by its artistic development.

Our first great art was swamped—it was drowned—by these art loving Europeans. Since that time wave upon wave of European art fads have swept over our country. Because we have been taught that all is art which comes from abroad our art patrons have subscribed to these various fads. Some of our artists, seeing large sums of money paid for some new "ism" allow themselves to be carried along by the wave and attempt to copy the current fashion. I can not altogether blame the American artist for this. He must sell his wares and to do so he follows the popular trend. Some of these fads may have merit, but they certainly are not American, and it is to American art we must look for the lifting of our standards, our ideals and our self expression to ever higher planes. And certainly it is detrimental to American art to follow the European trends.

Our only hope, it seems to me, is to destroy the fallacy that everything from Europe is art and that there is no art in America. To destroy the idea that we are a commercial people without artistic appreciation I have tried to show that we did have an art of our own and what became of it. I have tried to show that we have a deep sense of beauty which we unconsciously use in every walk of life. It is only when we consciously study art that we hesitate and begin to doubt our own judgment.

[Continued on page 30]

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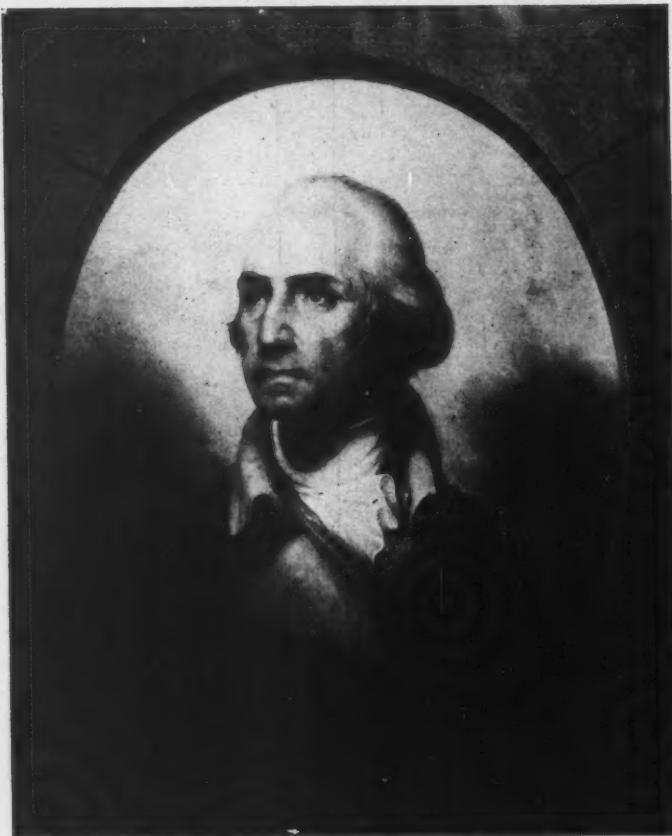
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Another "Port-Hole Type" Washington Is Sold



"George Washington," by Rembrandt Peale.

An important "port-hole" type portrait of George Washington by Rembrandt Peale has been acquired by a prominent New Jersey lawyer from the Macbeth Gallery of New York. Peale painted 79 replicas of this type, which gains its designation from the fact that the likeness is placed in a painted oval opening resembling a stone spandrel. The original of the "port-hole" type portrait hangs in the Capitol in Washington. Replicas and variations are owned by the Metropolitan Museum, the Pennsylvania Academy, the Union Club in Boston and St. Paul's Church in Concord.

The Macbeth example, 36 by 29 inches, was an object of interest in the Washington Room at Fraunce's Tavern in New York City,

where it hung for several years. Its frame is in gilt decorated with the thirteen stars of the original colonies. Tradition says that this frame was made when the picture was shipped abroad for the consideration of Louis Philippe of France. The arrival of the picture and the monarch's dethronement were simultaneous, and the portrait was returned to America.

Rembrandt Peale painted Washington from life in the autumn of 1795, the President having consented to sit for him at 7 o'clock in the morning. This was the first of three sessions, during which both Rembrandt and his father, Charles Willson Peale, painted their illustrious sitter. The series now known as the "port-hole" Washington was painted from the master portrait in 1823-24.

A Selective Exhibition

One of the products of the many activities of the College Art Association is the group show of contemporary American paintings at the Milch Galleries, New York, until Dec. 24.

Forty artists are represented each by a single canvas. According to the *Post*: "Among the many recent slices of American art this exhibition presents the most plums per acreage of any yet viewed." The *Times* critic felt that it was far better than the average group show and maintained a level of competence that "reflects credit on the selective ability of the association."

A New Museum at Bucharest

The Dalles Foundation Building has been opened at Bucharest by the Rumanian Academy with a sculpture gallery and two galleries for paintings.

All-Illinois Awards

At the annual exhibition of the All-Illinois Society of the Fine Arts in Chicago, the following medals were awarded: Gold medal for oil painting, Oscar D. Soellner, "Hill Top Barn"; silver medal for oil, Florence White Williams, "Tide-Mill Village"; bronze medal for water color, Louis Weiner, "A Farm in the Mountains."

The jury of award was made up of Edgar S. Cameron, John Spellman, Robert P. Kilbert, Harley Darlington, C. J. Bulliet.

Roerich Scholarships Awarded

Among 33 scholarships awarded in the various departments of the Master Institute of Roerich Museum, Gertrude Pfenning received the School Art League scholarship in painting. Auriel Bessemer and Olinka Hardy were awarded scholarships in Dynamic Symmetry.

Academy Echo

The winter exhibition of the Academy of Design was variously called "sedately interesting," "commonplace," "unchangeable," and "realistic" by the critics. To Margaret Breuning of the New York *Evening Post* it presented "the unique spectacle of something unchanged in this most mutable of mutable worlds," while to Henry McBride of the New York *Sun* the National Academy did strange things. "Who could have imagined ten years ago that Wayman Adams, who, in a way, is the pride of the sedate Academy, would ultimately paint the portrait of 'Pop' Hart, who, in a way, is the pride of the underworld?" inquired McBride. "One doesn't know whether Wayman Adams is conferring an honor upon 'Pop' Hart or trying to bolster up his own precarious position by avowing acquaintanceship with him."

"There is plenty of realism this year, as usual," wrote Edward Alden Jewell in the New York *Times*. "Sometimes it is of the cream-puff sort and again it is almost terrifyingly full of actuality." Miss Breuning complained of the lack of imagination in the Academy but saw a faint glimmer of hope: "One gains the conviction that while life goes galloping on at an accelerated pace the Academy's old guard remains serene and static in its own vacuum—and never the twain shall meet. Yet on closer investigation, there appear many fresh, vital works scattered about which have no onus of the rubber stamp of accepted Academy cliches."

Royal Cortissoz of the New York *Herald Tribune* said: "It is a good Winter Academy. . . . There is plenty of commonplace stuff in it, but I have been able to signalize a good many creditable pieces, and if space permitted, I could mention others. There is not a glimmer of modernistic experimentation on the walls. But that is not by any means an intimation that there are no progressive men and women among the exhibitors."

Gallatin Celebrates

Five years ago in December, A. E. Gallatin opened the Gallery of Living Art at New York University, to be devoted to progressive twentieth century painting and graphic arts. At that time it contained 45 items; today the collection numbers 122, and has been called the most comprehensive of its kind.

In celebration of its birthday and the completion of Mr. Gallatin's own "five-year plan," the gallery has been rearranged and rebuilt and several additions have been made to its collection. These comprise an important painting by Matisse, "Interior—Nice," painted in 1920, and the first oil painting by John Marin ever to be sold, "Seascape," acquired from the artist's current exhibition.

Water Color Annual

Almost every phase of graphic art was covered by nearly 1,000 exhibits in the 30th annual show of the Philadelphia Water Color Club at the Pennsylvania Academy.

The Philadelphia water color prize went to Walt Louderback for a group done in Monte Carlo, which Edwina Spencer in the New York *Times* called "highly personal and amusing." Miss Spencer wrote that the water colors in the show as a whole were "bold, energetic, without tricks, evidencing keen knowledge of technical processes." There were in addition many examples of etching, lithography, wood-engraving, pen-and-ink, tempera, gouache, chalk charcoal and pastel.

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